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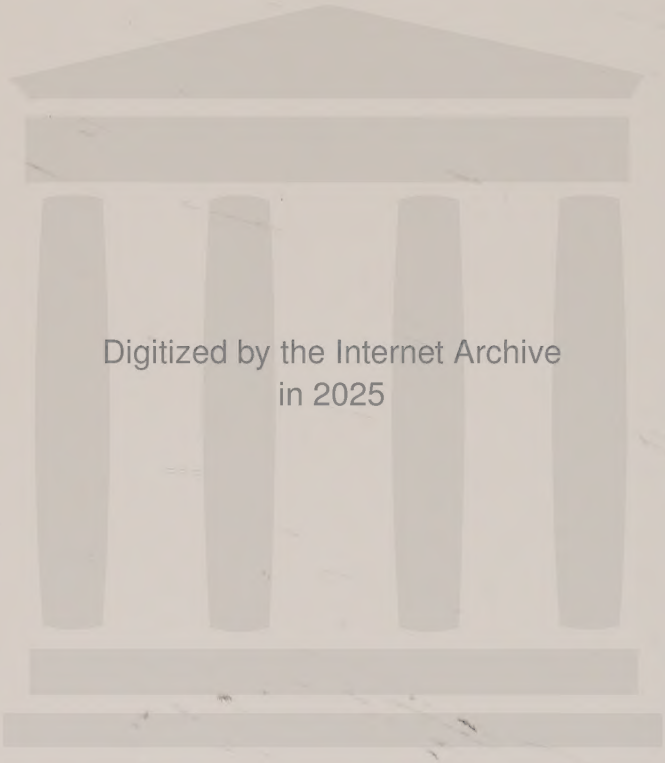
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THE POETRY OF OUR LORD

An Examination of the Formal Elements of Hebrew Poetry in the Discourses of Jesus Christ

BY THE

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THE POETRY OF OUR LORD

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Yihyú l'rāṣṓn 'imrē-phí
w'hegyṓn libbí
L'phānékā Yahwéh tāmíd
ṣūrí w'gṓ'alí

"Let the wórds of my moúth be accéptable,
and the meditátion of my heárt,
Before Theé, O Lórd, contínually,
my Róck and my Redeémer."

PREFACE

THE scheme of this work first began to take shape in the author's mind while he was collecting material for his *Aramaic Origin of the Fourth Gospel.* Close examination of the language of this Gospel brought home to him its frequent resemblance in style to the diction of the Old Testament writers—Prophets, Psalmists, and Wise men, whose utterances are cast in poetic form, the chief characteristic of which is adherence to certain rules of composition which are defined by the terms Parallelism and Rhythm. In studying the Fourth Gospel in its formal aspect, the first fact which strikes the eye is our Lord's free use of Parallelism, and that especially of the kind which is known as Antithetic. Observation of this characteristic at once invites comparison with the form of His teaching as recorded by the Synoptists; and the result which emerges is that this Hebraic style of expression is equally well marked in the sources employed by these latter. Examples of Antithetic Parallelism were therefore collected by the writer among his other statistics for his book on the Fourth Gospel, on the ground that they would serve both to prove the Palestinian origin of the discourses contained in the Gospel, and also to illustrate their connexion with the Synoptic discourses, thus advancing an argument which undoubtedly favours their substantial authenticity. On further consideration, however, it appeared that this line of research was not strictly germane to

the argument for the Aramaic origin of the Gospel, but rather demanded a separate study which might illustrate the formal connexion of much of our Lord's teaching with the Hebrew poetry of the Old Testament, and also serve as a guide in determining whether we can rely that we possess in the Gospels something approaching to, if not actually representing, the *ipsissima verba* of His teaching.

To speak of hoping to ascertain the actual words of Christ may seem bold, if not foolish; but is it really a vain hope? Take, for example, the Lord's Prayer, in which the existence of a well-marked rhythm (p. 112) and rhyme (p. 113) can hardly be gainsaid. It is obvious that these traits must have been intended by our Lord as an aid to memory, and would have acted as such; hence it is scarcely overbold to believe that the Matthaean tradition represents the actual words of the prayer as they issued from His lips. So with other sayings which exhibit the formal characteristics of Hebrew poetry. Conformity to a certain type which can be abundantly exemplified—and that not only in one source, but in all the sources which go to form the Gospels—is surely a strong argument for substantial authenticity. For the alternative is that the different authors of the sources, if they possessed merely a vague recollection or tradition of the sayings, must have set themselves, one and all, to dress them in a parallelistic and rhythmical form; and that various writers, and in fact all writers to whom we owe records of our Lord's teaching, should have essayed independently to do the same thing, and so doing should have produced results which are essentially identical in form, is surely out of the question.

There are, of course, marked variations in the recorded wording of Christ's teaching; and, even when we have made allowance for the probability that on different occasions He may have conveyed the same teaching in a somewhat varying form, it is clear that the greater part of such instances witnesses to a certain freedom in the recording of His utterances. Of two varying records one at least departs to some extent from the original in wording if not in sense. This is most marked in the two forms in which the great Discourse-document, commonly known as Q, has come down to us in the First and Third Gospels. The present writer confidently hopes that the criterion of poetical form which he puts forward may be of service in determining which version of Q has the better claim to be considered a literally faithful record. If his deductions are correct, it appears that in most cases, though not in all, the verdict should go to the First Gospel. St. Matthew—if he may be considered as the author of Q—was a faithful recorder of Christ's teaching in its original Semitic style; and the editor who embodied his work in the First Gospel was very like the Hebrew redactors of the historical books of the Old Testament, content to reproduce the *ipsissima verba* of his source, even though he does not hesitate to gloss them here and there by his own additions. St. Luke, on the other hand, was more closely akin to a modern historian in his method. For him the substance, rather than the form, of the teaching appears to have been the all-important consideration; and, while he was clearly a skilful and faithful recorder of the substance, he certainly seems to have held himself free to alter the form in cases in which Synonymous Parallelism might appear redundant to Gentile readers,

and to clothe his record in a graceful Greek dress which not infrequently involved paraphrase and changes in the order of words.

Another subject of inquiry on which the writer believes that his method of examination sheds some light is the question whether St. Mark knew and used Q. Evidence adduced in the present volume should go far to prove that this was the case. Such a conclusion emerges first through comparison of certain antithetically parallel sayings of our Lord as given by Mark and by the other Gospels, from which it appears that a characteristic clear-cut form of antithesis, preserved by these latter and attested by numerous parallels, has been to some extent lost in Mark through the addition of new matter (cf. p. 74). The inference is that the other Synoptists cannot, in these passages, have been drawing from Mark, but that both they and Mark were dependent upon a common source (Q), to which they have adhered more faithfully than he. This might, it is true, be parried by the possibility that St. Mark's Gospel may have received some amount of accretion in the form of glosses after it left his hands; but against this explanation stands the fact that the passages in question do not offer the only evidence which seems to indicate Mark's use of Q. While referring to the foot-notes on pp. 74, 75, the writer would point in particular to his separation (p. 118) of the passage Mark 13^{9-13} out of Mark's 'little apocalypse' solely on the ground of its rhythmical form, before he was aware of the fact that precisely this passage stands in Matt. 10^{17-22} in a wholly different context; and to his rejection of Mark 13^{10} ('And to all nations first must the gospel be preached') in this passage as a gloss, on rhythmical grounds, before

noticing that the verse was actually absent from the parallel passage Luke 21^{12-19}, and from Matt. 10^{17-22}. The natural inference, based on the rhythmical distinction of Mark 13^{9-13} from its context, and upon the fact that the passage occurs in a different context in Matthew, is that it is a discourse, not eschatological in original intent, which Mark has borrowed from Q and set in the midst of an eschatological discourse; and which Matthew has likewise embodied from Q and placed (or retained) in a more appropriate position, viz. in connexion with other discourses bearing on the commission of the disciples. Matthew has also adopted the same passage from Mark in *ch.* 24^{9-14}, i. e. the chapter which gives his version of the 'little apocalypse'; and here we see how the process of giving an eschatological character and setting to the passage, begun by Mark, has been carried still further.

These are lines of research which emerge from the subject of this book. The writer does not profess to have worked them thoroughly, or, indeed, to have done more than to endeavour to solve such points as forced themselves upon his notice in studying our Lord's use of parallelism and rhythm. He hopes, however, that he may have attempted enough to convince other scholars that his method opens up a not altogether unfruitful field of investigation.

The Aramaic renderings of our Lord's sayings which form a marked feature in the book aim at conforming, so far as may be, with the Galilaean dialect, which was doubtless that spoken by our Lord and His disciples. For this the evidence can only be derived from sources dating from a period somewhat later than our Lord's day—the Aramaic sections of the Palestinian Talmud and the Midrashim, dating from the fourth to the sixth

centuries A.D., and the Palestinian-Syriac Lectionary of unknown date. Though it is unfortunate that we do not possess any contemporary evidence for the Galilaean Aramaic of the first century A.D., it is unlikely that the dialect underwent any substantial change during the four or five centuries following; and the evidence which we possess in the sources above mentioned may be taken as fairly reliable. The writer feels bound to acknowledge his deep debt to Dr. Gustaf Dalman's *Grammatik des jüdisch-palästinischen Aramäisch* (2e Aufl. 1905), which offers a detailed and profoundly learned study of Jewish Aramaic, and, in particular, is wonderfully helpful upon the side of the Galilaean idiom and vocabulary. Without this invaluable guide it would have been impossible to have undertaken the present study. Within the past few months a small but most useful *Grammar of Palestinian Jewish Aramaic* has been produced by Prof. W. B. Stevenson, of Glasgow, and this should prove very valuable to English students of the language who need an introduction to Dalman's much larger work, or who have not a knowledge of German sufficient for the utilization of the latter.

The writer is well aware that he has been very bold in attempting an Aramaic rendering of so considerable a portion of our Lord's sayings, and freely acknowledges that he is likely to have been guilty of a considerable number of errors. The detection of these may form an exercise for the learning and ingenuity of scholars who, though they perhaps would not themselves have ventured on the perilous task which he has undertaken, may with justice hold themselves competent to criticize the result when it is set before them. All such criticisms he will welcome as a contri-

bution to the advancement of the study, only asking that conviction of errors in rendering may be set merely against his own competence, and not against the validity of the method which he has attempted to follow.

In quotation of our Lord's sayings square brackets [ ] are used to suggest that the words within them may be later accretions to the actual words of the Speaker, and (very rarely[1]) angular brackets ⟨ ⟩ to suggest that certain words may have been accidentally omitted from the records.

C. F. B.

OXFORD, *December*, 1924.

[1] Three times only—Matt. 5^{15}, Matt. 11^{26} = Luke $10^{21\,b}$, Matt. 25^{29}.

[*The Author died on 15 April, 1925.*]

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I

THE FORMAL CHARACTERISTICS OF HEBREW POETRY

Since the object of this discussion is to illustrate the fact that considerable portions of our Lord's recorded sayings and discourses are cast in the characteristic forms of Hebrew poetry, it is necessary at the outset briefly to indicate what these characteristics are, and to illustrate them from the poetry of the Old Testament. It should be observed that we are not primarily concerned with poetical thought and diction (which might characterize high-flown prose hardly less than poetry strictly so named), but with the *formal* characteristics of Hebrew poetry, which, when we meet them in the Old Testament writings, suffice to convince us that the writers are consciously employing poetry and not prose as the medium of their expression. These formal characteristics may be defined as two, viz. *Parallelism* and *Rhythm*.

Parallelism.

The use of the term *Parallelism*, and the apprehension of the importance of the phenomenon denoted by the term as a salient characteristic of Hebrew poetry, go back to a great Oxford scholar, Bishop Lowth, whose discussion in the introduction to his *Isaiah: A New Translation*, published in 1778, is the classical

treatise on the subject.[1] Lowth distinguished three forms of Parallelism, which he termed respectively *Synonymous*, *Antithetic*, and *Synthetic* or *Constructive*. Among the important results established by him in his discussion, not the least was the fact that Parallelism is characteristic of the Prophetical writings no less than of the Hebrew books which are ordinarily reckoned as poetical, and that the former therefore properly fall into the same category as the latter.

§ *Synonymous Parallelism.*

This is a correspondence in idea between the two lines of a couplet, the second line reinforcing and as it were echoing the sense of the first in equivalent, though different, terms. As good an illustration of this as could be quoted from the Psalms is Ps. 114, in which this form of parallelism is clearly observable throughout.

1. 'When Israel came out of Egypt,
   The house of Jacob from among a strange people,
2. Judah became His sanctuary,
   Israel His dominion.
3. The sea beheld and fled,
   The Jordan turned backward.
4. The mountains skipped like rams,
   The hills like the young of the flock.
5. What aileth thee, O thou sea, that thou fleest?
   Thou Jordan, that thou turnest backward?
6. Ye mountains, that ye skip like rams?
   Ye hills, like the young of the flock?

[1] Cf. also the same scholar's dissertations on the subject, *De Sacra Poesi Hebraeorum*, *Praelectiones* xviii, xix.

7. Tremble, thou earth, at the presence of the Lord,
   At the presence of the God of Jacob;
8. Who turneth the rock into a pool of water,
   The flint into a springing well.'

The most perfect exemplification of this form of composition is when each member of the one line (e.g. subject, verb, and object) is reproduced by a corresponding term in the parallel line. So in Ps. $19^{1, 2}$:

'The heavens are telling the glory of God,
And the firmament declareth His handy-work.

Day unto day uttereth speech,
And night unto night sheweth knowledge.'

Ps. 94^{9}:

'He that planted the ear, shall He not hear?
Or He that formed the eye, shall He not see?'

Ps. 94^{16}:

'Who will rise up for me against evil-doers;
Who will take his stand for me against workers of wickedness?'

Ps. 101^{7}:

'Whoso worketh deceit shall not dwell in my house;
Whoso telleth lies shall not tarry in my sight.'

Such complete correspondence between each term of the parallel lines is not, of course, regularly carried out. Some one member of the first line (e.g. the verb, as in *vv.* $^{1, 2, 4, 6, 7, 8}$ of Ps. 114 above quoted) may extend its influence into the second line, and not be repeated by a synonym. Yet the general effect is the same and unmistakable, viz. the re-echoing of the thought of the first line in the second line of the couplet, producing (as Dr. Driver says) 'an effect

which is at once grateful to the ear and satisfying to the mind'.[1]

Synonymous parallelism is highly characteristic of the oracles of Balaam. Thus the first oracle, Num. 23^{7-10}, runs as follows:

7. 'From Aram doth Balak bring me,
The king of Moab from the mountains of the east;

Come, curse thou me Jacob,
And come, denounce Israel.

8. How can I curse whom God hath not cursed?
And how can I denounce whom Yahweh hath not denounced?

9. For from the top of the rocks I see him,
And from the hills I espy him;

Lo, a people dwelling alone,
And not reckoning itself among the nations.

10. Who hath numbered the dust of Jacob?
And who hath counted the myriads of Israel?[2]

Let my soul die the death of the upright,
And be my last end like his.'

As examples of the use of this form of parallelism by the writing prophets we may notice the following passages:

Amos 5^{21-24}:

21. 'I hate, I despise your festivals,
And I delight not in your solemn assemblies.

22. Though ye offer Me burnt-offerings
And your meal-offerings, I will not accept them,

[1] *Introd. to the Literature of the O.T.*[9], p. 363.

[2] Reading וּמִי סָפַר אֶת־רִבְבַת יִשְׂרָאֵל in place of וּמִסְפָּר אֶת־רֹבַע יִשְׂרָאֵל.

And the peace-offerings of your fatlings I will not regard.

23. Take away from Me the noise of thy songs,
And the melody of thy viols I will not hear:

24. But let justice roll down like water,
And righteousness like a perennial stream.'

Isa. 40^{29-31}:

29. 'He giveth power to the faint;
And to him that hath no might He increaseth strength.

30. Even youths may faint and grow weary,
And young warriors may utterly stumble;

31. But they that wait upon Yahweh shall renew their strength;
They shall put forth pinions like the eagles;
They shall run and not be weary;
They shall walk and not faint.'

Isa. $55^{6,7}$:

6. 'Seek ye Yahweh while He may be found;
Call ye upon Him while He is near:

7. Let the wicked forsake his way,
And the unrighteous man his thoughts,
And let him return unto Yahweh, that He may have mercy upon him,
And unto our God, for He will abundantly pardon.'

In citing these illustrations, intentional selection has been made of passages in which synonymous parallelism is maintained through a number of consecutive verses. Very frequently, however, we find this form of parallelism employed in combination with the other

forms which we have still to notice; and such combination of the different forms we shall see to be generally characteristic of our Lord's usage of parallelism.

§ *Antithetic Parallelism.*

Here the parallelism is carried out by *contrast* of the terms of the second line with those of the first. We may notice Ps. 1^{6}:

'For Yahweh knoweth the way of the righteous,
But the way of the ungodly shall perish.'

Ps. 10^{16}:

'Yahweh is king for ever and ever;
The heathen are perished out of His land.'

Ps. 11^{5}:

'Yahweh assayeth the righteous,
But the ungodly and him that loveth violence doth
His soul hate.'

Ps. 20^{8} (Heb. ^{9}):

'They are brought down and fallen,
But we are risen, and stand upright.'

This form of parallelism, which is not nearly so frequent in the Psalms as that first noticed, is specially characteristic of the Wisdom-literature, which, from the nature of the subjects with which it deals, naturally lends itself to this kind of contrasted thought. Instances are:

Prov. 10^{1}:

'A wise son maketh a glad father;
But a foolish son is the heaviness of his mother.'

Prov. 10^{7}:

'The memory of the just is blessed;
But the name of the wicked shall rot.

Prov. 15^{19}:

'The way of the sluggard is as an hedge of thorns;
But the path of the upright is made an highway.'

§ *Synthetic or Constructive Parallelism.*

In this form of parallelism the thought of the second line supplements and completes that of the first; there is parallelism, not in thought, but in *form* only. To quote the description of Lowth, 'word does not answer to word, and sentence to sentence, as equivalent or opposite; but there is a correspondence and equality between different propositions in respect of the shape and turn of the whole sentence, and of the constructive parts'.[1]

Ps. $3^{2,4}$ (Heb. ^{3,5}):

2. 'Many there be that say of my soul,
There is no help for him in his God.'

4. 'I did call upon Yahweh with my voice,
And He heard me out of His holy hill.'

Ps. 40^{1-3} (Heb. $^{2-4}$):

1. 'I waited patiently for Yahweh,
And He inclined unto me, and heard my cry;

2. And He brought me up out of the roaring pit,
out of the miry clay,
And He set my feet upon a crag, He steadied
my steps.

3. And He put a new song in my mouth,
Even praise to our God.
Many shall behold and fear,
And shall trust in Yahweh.'

[1] *Op. cit.*, p. xxi.

Prov. 6^{16-19}:

16. 'These six things Yahweh hateth;
    And seven are the abomination of His soul.
17. Lofty eyes, a lying tongue,
    And hands shedding innocent blood;
18. A heart devising wicked thoughts,
    Feet hasting to run unto mischief;
19. A false witness breathing out lies,
    And the sower of strife between brethren.'

The reason why we regard couplets of this character as parallel in *form* though not in *sense*, and instinctively class them as poetry and not plain prose, really lies in the fact that they are characterized by *identity of rhythm*. This introduces us to the second main characteristic of Hebrew poetry.

Rhythm.

We speak of a *rhythmical*, rather than of a *metrical*, system, because there seems to exist in Hebrew poetry no regularly quantitative system of metre (i. e. a strict form of scansion by feet consisting each of so many syllables in regular sequence), but rather a system of so many *ictûs* or rhythmical beats in each stichos, the number of intervening unstressed syllables being governed merely by the possibilities of pronunciation.

§ *Four-beat Rhythm.*

Three main varieties of rhythm are to be discerned in Hebrew poetry. The first which we shall notice consists of four beats to the verse-line, with a caesura in the middle which sometimes corresponds to a break in the sense, but at other times is purely formal. This rhythm, though common, is not so frequent as the

three-beat rhythm which we shall notice later; but we place it first because it can be illustrated from Babylonian, where it is the ordinary rhythm in which the great epic poems are composed.

We will take an illustration from each of the two most famous Babylonian epics. The first comes from the Creation-myth (Tablet IV, ll. 93 ff.), and is a passage describing the battle between Marduk, the god of light, chosen champion of the gods, and Tiâmat, who represents primeval chaos (*Tiâmat* = Hebrew *T'hôm*, rendered 'the deep', i.e. the primeval abyss of waters, in Gen. 1[2]).

'Then there stoód forth Tiámat
To the báttle they came ón,
Then the lórd threw wíde
The húrricane that fóllowed him
Then ópened her moúth
The húrricane he drove ín,
With the míghty wínds
Her heárt was taken fróm her,
He thréw the speár,
Her ínwards he cut ópen,
and the gods' leáder Mardúk,
they drew neár to the fíght.
his nét and enméshed her,
befóre him he let loóse.
Tiámat to the utmóst;
that she coúld not close her líps;
her bódy he fílled,
and her moúth she opened wíde.
he sháttered her bódy,
he thrúst through her heárt.'

The second illustration is taken from the Gilgamesh epic (Tablet X, col. ii, ll. 21 ff.). Here the hero, in his search after the secret of immortality, reaches the shores of the western ocean, and inquires of a maiden

named Siduri how he may cross to the far-distant island of the blessed, where dwells his ancestor Utanapishtim (the Babylonian hero of the Flood), who has been raised by the gods to the rank of the immortals. Siduri replies,

'Néver, O Gílgamesh, a pássage hath there beén,
And nó one from etérnity hath crósséd the ócean.
The wárrior Shámash[1] hath crósséd the ócean;
But sáve for Shámash whó shall cróss?
Difficult is the pássage, láborious its coúrse,
And deép are death's wáters that bár its áccess.
Why, then, O Gílgamesh, wilt cróss the ócean?
At death's wáters when thou arrívest, whát wilt thou dó?'

This measure appears in Hebrew to be especially characteristic of poems which may be judged (upon other grounds) to be among the most ancient; and the influence of the Babylonian pattern may be conjectured to have been operative, or even a more remote tradition common to both peoples. We find it, e.g., in the song of triumph which celebrates the overthrow of the Egyptians in the Red Sea (Exod. 15), in the Song of Deborah (Judges 5), and in David's lament over Saul and Jonathan (2 Sam. 1^{19-27}). In all these examples it is not employed throughout, but alternates with another form of measure—that of three beats to the line.

[1] The Sun-god, who accomplishes the journey in his course through the ecliptic.

Cf. Exod. $15^{1,6}$:

'I will sing to Yahwéh, for He hath triúmphed, hath triúmphed;
The hórse and his ríder hath He whélmed in the seá.'

'Thy right hánd, O Yahwéh, is glórious in pówer:
Thy right hánd, O Yahwéh, doth shátter the foé.'

Judges 5^{3}:

'Atténd, ye kíngs; give eár, ye rúlers:
Í—to Yahwéh Í will síng,
Will make mélody to Yahwéh, the Gód of Ísrael.'

2 Sam. 1^{22}:

'From the bloód of the slaín, from the fát of the stróng
The bów of Jónathan túrned not báck,
And the swórd of Saúl retúrned not voíd.'

A good example of a Psalm composed throughout in this rhythm is Psalm 4.

2. 'When I cáll, O ánswer me, Thou Gód of my ríght;
In distréss reliéve me, and heár my práyer.

3. Sons of mén, how lóng insúlt ye mỳ hónour,
Lóving émptiness, seéking untrúth?

4. Know thén that uníque is Yahweh's kíndness to mé;
Yahwéh will heár when I cáll unto Hím.

5. Cómmune with your heárt — on your coúch, and be sílent;
6. Óffer righteous sácrifices, — and trúst in Yahwéh.
7. There be mány that sáy, — "Who can shów us goód?"
   O líft up upón us — the líght of Thy présence!
8. O Yahwéh, Thou hast sét — fuller jóy in my heárt
   Than is theír's when their córn — and their múst aboúnd.
9. In peáce will I bóth — lie dówn and sleép;
   For Thoú, Yahwéh, — mak'st me dwéll secúrely.' [1]

In the Prophets we may single out the magnificent chapter Isa. 33, as composed in the main in this rhythm. Cf. *vv.* [2–6]:

2. 'Fávour us, Yahwéh; — for Theé have we waíted:
   Be Thoú our árm — mórning by mórning,
   Yeá, our salvátion — in tíme of distréss.
3. At the soúnd of the tumúlt — the peóples fléd,
   At Thy lífting Thyself úp — the nátions were scáttered;

[1] Read in *v.* [2] Hebrew Text (R.V. *v.*[1]) Imperative הָרְחֶב־לִי, 'relieve me', in place of Perfect הִרְחַבְתָּ לִי 'Thou hast relieved me' (unless this latter may be regarded as a Precative Perfect), and omit the rhythmically superfluous חָנֵּנִי, 'have mercy upon me'.

v. [4] Read חֶסֶד לִי (cf. Ps. 31[22]) in place of חָסִיד לוֹ.

v. [5] Omit רְגְזוּ וְאַל תֶּחֱטָאוּ, 'Tremble and sin not', as outside the rhythmical scheme (possibly a marginal gloss upon Ps. 2[11]).

v. [7] Take over יהוה at the end to the beginning of *v.* [8].

v. [9] Delete the rhythmically superfluous לְבָדָד, 'alone' (for which, if genuine, we should expect לָבֶטַח), as dittography of לָבֶטַח, 'securely'.

4. And your spoíl shall be gáthered — as the lócust gáthereth,
   As grásshoppers leáp — shall they leáp thereón.
5. Yahwéh is exálted, — for He dwélleth on hígh;
   He hath fíllèd Zión — with júdgement and jústice.'

A specially fine passage is contained in *vv.* 13–16, and here the four-beat rhythm is varied by two three-beat couplets.

13. 'Heár, ye remóte ones, — what Í have dóne;
    And yé that are neár, — acknówledge My míght.
14. The sínners in Zión are afraíd,
    Trémbling hath seízed the gódless.
    "Whó of us can dwéll — with devoúring fíre?
    Whó of us can dwéll — with ceáseless búrnings?"
15. He that wálketh jústly, — and speáketh upríghtly,
    Scórneth the lúcre — of ácts of fraúd,
    Sháketh his hánd — from clútching a bríbe,
    Stóppeth his eár — from heáring of bloód,
    Clóseth his éyes — from gázing on wróng.
16. Hé in the heíghts shall dwéll;
    The stróngholds of the crágs shall be his fástness;
    His bread shall be gíven, his wáters unfaíling.'

The four-beat Hebrew rhythm which these renderings aim at reproducing in English may be paralleled exactly in English poetry from *Piers Plowman*, where we have a similar variation in the number of unstressed syllables between the rhythmical beats. Compare the following passage which is cited by Dr. Buchanan Gray in his *Forms of Hebrew Poetry*, p. 130.

'On Good Fríday I fýnde a félon was y-sáved,
That had líved al his lífe with lésynges and with théfte;
And for he béknede to the crós, and to Chríst shrof hím,
He was sónner y-sáved than seint Jóhan the Baptíst;
And or Ádam or Ysáye or ány of the prophétes,
That hadde y-léyen with Lúcifer mány long yéres.
A róbbere was y-raúnsoned ráther than thei álle,
Withoutenanypénaunce of púrgatorie to perpétual blísse.'

Occasionally in Hebrew rhythm of this character we find parallelism, not between line and line of the couplets, but between the first and second halves of lines; and these should perhaps be reckoned, not as four-beat stichoi, but as couplets formed of short two-beat stichoi. This may be illustrated from Isa. 1^{4-6}:

4. 'Ah! sínful ráce,
Folk láden with guílt,
Íll-doers' seéd,
Degénerate sóns!
They have forsáken Yahwéh,
Despísed Israel's Hóly One,
Gone báck estránged.
5. Whý be smitten stíll,
Ádding revólt?
Each heád is sick,
And each heárt diseásed.
6. From foót-sole to heád
No soúndness is thére;

Bruíse and weál
And féstering woúnd,
Unprésséd, unbándaged,
Unsóftened with oíntment.'

§ *Three-beat Rhythm.*

The second characteristic variety of Hebrew rhythm is that which contains three beats to the line. Three-beat couplets (with occasional triplets) are extremely frequent; numbers of the Psalms are so composed, and the Book of Job appears to exhibit this rhythm throughout. It is also frequent in the Prophets and in the Gnomic literature. As an example from the Psalms we may take Ps. 3:

2. 'Yahwéh, how mány are my foés,
Mány that ríse against me,

3. Mány that sáy of my soúl,
"There is no hélp for hím in Gód".

4. But Thoú art a shiéld aboút me,
My glóry and the uplífter of my heád.

5. With my voíce to Yahwéh I criéd,
And He ánswered me from His hóly híll.

6. As for mé—I lay dówn and slépt;
I awóke, for Yahwéh sustaíns me.

7. I will not feár for mýriads of fólk
That are arráyed against me round aboút.

8. Úp now! sáve me, O my Gód;
For Thou hast smítten all my énemies upon the cheék-bone,
The teéth of the wícked Thou hast sháttered.

9. Yahwéh's is the víctory:
On Thy fólk be Thy bléssing!'[1]

A very ancient fragment which may well be Davidic (or of David's age), embodied in Ps. 24, is cast in three-beat tristichs.

7. 'Líft up your heáds, O ye gátes,
And be lífted, ye áncient doórs,
That the Kíng of glóry may énter.

8. "Prithee whó is the Kíng of glóry?"
Yahwéh, the stróng and the váliant,
Yahwéh, the váliant in báttle.

9. Líft up your heáds, O ye gátes,
And be lífted, ye áncient doórs,
That the Kíng of glóry may énter.

10. "Prithee whó is the Kíng of glóry?"
Yahwéh, the Gód of hósts,
Hé is the Kíng of glóry.'[2]

The three-beat couplet is the rhythmical scheme of the Psalm which perhaps has the best claim to be considered Davidic (in the main)—Ps. 18, of which another recension is contained in 2 Sam. 22. The same rhythm (with an opening four-beat line) is found in perhaps the oldest poetic fragment of the Old Testament—the 'Song of the Sword', ascribed to Lamech in Gen. $4^{23,24}$, which evidently celebrates the invention or acquisition of weapons of bronze or iron by people in the nomadic stage:

23. 'Áda and Zílla, heár my voíce;
Wives of Lámech, give eár to my wórd:

[1] Omit יהוה in *v.* [4] and *v.* [8] Heb. Text (R.V. *vv.* [3, 7]).

[2] Insert אֱלֹהֵי before צְבָאוֹת in *v.* [10].

For a mán have I slaín for my woúnd,
And a bóy for the sáke of my bruíse:
24. If séven times Caín be avénged,
Then Lámech full séventy and séven.'

As a good example of this rhythm from the Prophets we may cite the well-known passage in Mic. 6^{6-8}:

6. 'Wherewíth shall I meét Yahwéh,
Bow dówn to the Gód of the heíght?
Sháll I go to meét Him with burnt-ófferings,
With cálves of yeárling grówth?
7. Will Yahwéh be pleáse with thoúsands of ráms,
With mýriads of ríver of oíl?
Shall I gíve my fírstborn for my faúlt,
Body's fruít for the sín of my soúl?
8. He hath decláred unto theé, O mán, what is goód;
And whát doth Yahwéh seek fróm thee,
But dóing of jústice and lóving of kíndness,
And húmbly to wálk with thy Gód?'

Here we notice the occurrence of three four-beat lines which form a pleasing variation.

Another illustration may be drawn from Isa. $51^{7,8}$:

7. 'Hárk to Me, yé that know ríghteousness,
Fólk in whose heárt is My láw;
Feár not reproách of frail mén,
And bé not borne dówn by their scóffs.
8. For the móth shall eát them like a róbe,
And the wórm shall eát them like woól;
But My ríghteousness lásteth for áye,
And My salvátion to áge upon áge.'

The whole section formed by *vv.* $^{1-8}$ of this chapter is a poem cast in this rhythm.

Not infrequently four-beat rhythm and three-beat rhythm are combined in a single composition. A fine illustration of this is Ps. 46, which falls into three stanzas containing, as a rule, four rhythmical beats to the line, varied by couplets of three beats to the line which mark the close of each stanza.

2. 'Gód is for ús — a réfuge and stréngth,
A hélp in troúbles — próved full wéll:
3. Therefóre fear we nót — though the eárth be móved,
Though the moún-tains subsíde — in the heárt of the seá.
4. Its wáters rágе and foám;
The moúntains quáke at its swélling.

5. There's a ríver whose streáms — make glád God's cíty;
By thém the Most Hígh — has hállowed His abóde.
6. Gód is in her mídst, — she shall nót be móved;
Gód shall hélp her — at the túrn of the mórning.
7. Nátions roár, — kíngdoms sháke;
He útters His voíce, — the eárth dissólves.
8. The Lórd of hósts is wíth us;
Our stróngh old is Jácob's Gód.

9. Cóme, behóld — the wórks of Yahwéh,
Hów He has sét — dismáy on the eárth:
10. Abólishing wárs — to the boúnds of the eárth,
The bów He breáks, — and snáps the speár,
The wággons He búrns in the fíre.
11. Desíst and knów — that Í am Gód;
I will be exálted among the nátions, — I will be exálted in the eárth.

12. The Lórd of hósts is with us:
Our stronghold is Jácob's Gód.'[1]

The same combination of rhythms may be illustrated from the opening of the 'Song of Deborah', Judges 5[3–5]:

3. 'Atténd, ye kíngs; give eár, ye rúlers:
Í—to Yahwéh Í will síng,
Will make mélody the Gód of Ísrael.
to Yahwéh,

4. Yahwéh, in Thy prógress from Seír,
In Thy márch from the fiéld of Edóm,
Eárth quáked, yea, heáven rócked,
Yea, the cloúds drópped wáter.

5. The moúntains shoók befóre Yahwéh,
Befóre Yahwéh, the Gód of Ísrael.'[2]

[1] In *v.* 5b (R.V. *v.* 4b) the Massoretic Text offers the somewhat strange expression קְדֹשׁ מִשְׁכְּנֵי עֶלְיוֹן, 'The holy place of the tabernacles of the Most High', in place of which LXX reads, *ἡγίασεν τὸ σκήνωμα αὐτοῦ ὁ ὕψιστος*, i.e. קִדֵּשׁ מִשְׁכָּנוֹ עֶלְיוֹן—superior to the accepted text, but, like it, offering only three rhythmical stresses, and somewhat abrupt in its disconnexion from the preceding line. We gain a fourth stress accent and improve the connexion by supplying אֱלֵיהֶם, 'By them' (the streams) at the beginning, which may have accidentally dropped out owing to its resemblance to אֱלֹהִים, 'God', preceding. In *v.* 6 לְפִנוֹת בֹּקֶר would naturally carry one stress only, the accent on *lípnôt* being annulled before that on *bóker* (cf. p. 44). Very possibly, however, the original reading may have been *lípnôt habbóker*. If *v.* 5b is really a four-stress line, we must suppose that the relative אֲשֶׁר carries a stress immediately before the stress on שָׂם, with which it is so closely connected; but this would be contrary to the general rule, and it is denied by the Massoretes through their connexion of the two words by *Makképh*. Conceivably the line may have begun with הָאֵל, 'The God' (parallel to 'Yahweh' in the preceding line):—

hā'él 'ašer sām | šammót bā'áreṣ

'The Gód who has sét | dismáy on the éarth.'

[2] In the last line of *v.* 5 the Massoretic text contains the gloss זֶה סִינַי, 'This is Sinai'—originally a marginal comment explaining

Another occasional combination, not infrequent in the Book of Proverbs, is a couplet in which a four-beat line is followed by one of three beats.

§ *Ḳīnā-rhythm.*

We now pass on to a third and very striking form of Hebrew rhythm in which the verse-line falls into two parts of unequal length. The first part normally contains three stresses, though variations of four or two stresses are permissible; the second part regularly contains two stresses only. In cases in which the first half offers only two stresses, the effect of greater length than that of the second two-stressed half is conveyed by the use of longer or weightier words. Thus we have a limping measure in which the second half of the line seems to form an echo of the first, the effect being peculiarly plaintive and touching. This measure is characteristic of the *Ḳīnā* or dirge, and is often described as *Ḳīnā*-rhythm. It is not, however, confined to the dirge, but is often used in other forms of poetry which express keen emotion, whether the emotion be produced by sorrow or by the kind of joy which is not far removed from tears.

An example of a short dirge described as a *Ḳīnā* is found in Amos 5[2]:

'She is fállen, no móre shall she ríse,
the vírgin of Ísrael;
Forsáken on her soíl,
nóne to upraíse her.'

Here in the second line, which runs in Hebrew

niṭṭᵉšā 'al 'admātāh
'ēn meḳīmāh,

the reference to the mountains shaking. The words spoil the rhythm, and can be no part of the original text.

the first half seems to contain two stresses only,[1] but is evidently more weighty than the two-stressed second half.

As might be expected, this rhythm characterizes the Book of Lamentations, being found in the first four chapters, though not in the fifth. A good illustration of it may be chosen from the opening of chapter 3, which is an alphabetical poem in groups of three vĕrses, the first three beginning with ℵ, the second three with ב, and so forth.

1. 'Í am the mán that hath seén affliction
by the ród of His wráth.
2. Mé hath He léd and condúcted
in dárkness, not líght.
3. Against mé doth He cónstantly túrn
His hánd all day lóng.
4. He hath wórn out my flésh and my skín,
He hath bróken my bónes.
5. He hath buílded and cómpassed me roúnd
with gáll and travaíl.
6. In gloómy pláces hath He stáblished me,
like the deád of old tíme.
7. He hath fénced me roúnd beyond escápe,
He hath weíghted my chaín.
8. Yeá, though I cáll and cry oút,
He exclúdeth my práyer.
9. He hath fénced my wáys with hewn stóne,
my páths hath He twísted.'

The question may be raised whether these 3 (4, 2) beat + 2 beat lines are to be regarded as couplets formed of two lines of unequal length, or whether they are not rather to be viewed as long 5 (6, 4) beat lines

[1] Cf., however, the discussion on pp. 50, 51.

divided unequally by a strongly marked caesura. In the passage quoted from Lamentations it may be noticed that in *vv.* [4,7,9] the two parts of the verse present the characteristics of mutual parallelism, while in *vv.* [1,2,3,5,6,8] the sense runs on from the first half into the second, in most cases without a break which can be represented in English even by a comma. It may be held that the question is settled in favour of the theory of a long single line with caesura by the fact that in many poems the whole 3 + 2 stress line is manifestly parallel with the like period which succeeds it, either synonymously or in the relation which we have described as synthetic. This is plainly seen in Ps. 27^{1-6}, which seems originally to have formed a complete poem by itself.

1. 'Yahwéh is my líght and my salvátion;
whóm shall I feár?
Yahwéh is the stróngheld of my lífe;
whóm shall I dreád?

2. When evildóers drew nígh agaínst me
to eát my flésh,
My ádversaries and my énemies, e'en míne,
'twas théy that stúmbled.

3. Though a hóst should encámp agaínst me,
my heárt would not feár;
Though wár should aríse agaínst me,
yét would I be tránquil.

4. Óne thing have I ásked of Yahwéh;
thát will I seék:
To dwéll in the hoúse of Yahwéh
all the dáys of my lífe;
To gáze on the lóveliness of Yahwéh,
and to enquíre in His témple.

5. For He treásures me in His cóvert
in the dáy of troúble;
He hídes me in the híding of His tént;
on a crág He sets me hígh.

6. And nów shall He raíse up my heád
o'er my foés round aboút me;
And I will sácrifice sácrifices of tríumph,
I will síng and make mélody.'[1]

Here we have three distichs followed by a tristich and two distichs. In the first, third, and fourth distichs the parallelism is synonymous, in the second and fifth synthetic, and this is also the case in the tristich. A similar arrangement of the 3 + 2 stress lines in couplets is to be observed in Ps. 5 :

2. 'Give eár to my wórds, Yahwéh,
detéct my whísper;
3. Atténd to the soúnd of my crý,
my Kíng and my Gód.

4. Unto Theé will I práy, Yahwéh,
for Thou wilt heár my voíce;
In the mórning will I set fórth my burnt-óffering,
and will wátch for Thy wórd.

5. No Gód willing évil art Thoú;
wrong may nót be Thy guést.
6. Brággarts may nót take their stánd
in síght of Thine éyes.

Thou hátest all wórkers of évil,
7. the speákers of liés;
The mán of bloódshed and deceít
Yahwéh abhórs.

[1] Omitting ונפלו, 'and fell', in *v.* 2 b, and באהלו, 'in his tent', ליהוה, 'to Yahweh', in *v.* 6 b.

8. But Í, through the weálth of Thy kíndness,
may énter Thy hoúse,
May bów t'ward Thy hóly pálace
in áwe of Theé.

9. Leád me, Yahwéh, in Thy ríghteousness,
becaúse of mine énemies;
Make straíght my wáy befóre me,
⟨ by reáson of mine ádversaries.⟩

10. For naúght is steádfast in their moúth;
their heárt is an abýss:
Their throát is an ópen gráve;
their tóngue they make smoóth.

11. Condémn them, O Gód; let them fáll
through their ówn devíces;
For the múltitude of their crímes thrust them dówn,
for they rebél against Theé.

12. And let áll Thy depéndants rejoíce;
for éver let them síng:
And let the lóvers of Thy náme exult in Thee,
because Thoú defféndest them.

13. Thou wilt bléss the ríghteous, Yahwéh;
with fávour wilt Thou surroúnd
him.'[1]

[1] *vv.* $^{3\,b}$, $^{4\,a}$. כי אליך אתפלל: יהוה בקר תשמע קולי should form one *Ḳīnā*-verse (*v.* $^{4\,a}$), which is gained by reading כי אליך אתפלל יהוה | בקר תשמע קולי (בקר dittography from *v.* $^{4\,b}$).

v. $^{4\,b}$ is assumed to have formed the next *Ḳīnā*-verse, in the form בֹּקֶר אֶעֱרֹךְ עוֹלָתְךָ | וְאֲצַפֶּה דְבָרֶךָ: (לך a remnant of עולתך, and כי at the beginning of *v.* ^{5} a remnant of דברך). For the final phrase, 'and I will watch for thy word', cf. Hab. 2^{1} וְאֶצְפֶּה לִרְאוֹת מַה־יְדַבֶּר־בִּי, 'and I will watch to see what He will speak with me'; Num. 23^{3-5}.

vv. $^{6\,b}$, $^{7\,a}$, should form a *Ḳīnā*-verse, and this is gained by omission of תְּאַבֵּד, 'Thou wilt destroy'.

v. $^{9\,b}$. The two-stress second member of the *Ḳīnā*-verse is wanting,

Here we observe, in *v.* 11a:

'Condémn them, O Gód; let them fáll
through their ówn devíces,'

a case in which the rhythmical caesura is so purely formal that it ignores the sense-division (on 'God') and falls where there is a sense-connexion. This, though uncommon, can be paralleled from other poems where the rhythmical structure is clearly marked and the text not to be suspected of corruption. Compare the second line of the following couplet from the fine 'Taunt-song' against the King of Babylon in Isa. 14 (*v.* 8):

'Yea, the fír-trees rejoíce at thy fáte,
the cédars of Lébanon;
"Since thoú art laíd low, comes not úp
the héwer againſt us".'

The case is similar in Lam. 3[12]:

'He has bént His bów, and sét me
as a márk for the árrow.'

An example of a dirge, composed in the *Ḳīnā*-rhythm

and this is conjecturally supplied by מִפָּנַי צָרָי, as a parallel to לְמַעַן שׁוֹרְרָי in *v.* 9a.

v. 10a. בְּפִיהוּ, 'in his mouth', is corrected to בְּפִימוֹ, 'in their mouth', in accordance with the plurals of *v.* 9, *v.* 10b.

v. 12b. A transposition seems to have taken place, the short member coming first. This is corrected, reading כִּי תָסֵךְ for וְתָסֵךְ.

v. 13. Omit כִּי־אַתָּה, 'For Thou', and כַּצִּנָּה, 'as with a shield', as corrupt dittography of רָצוֹן, '(with) favour'.

These corrections, though considerable, seem to be justified by the fact that they restore in six verses the rhythm which is elsewhere found with perfect regularity in thirteen *Ḳīnā*-verses. The rendering of *v.* 12 'áll Thy depéndants' for *kol ḥōsē bāk*, properly 'all that take refuge in Thee', is adopted in order to reproduce the rhythm of the original.

and introduced by the characteristic opening *'ēkā* 'How?'[1]—may be seen in Isa. 1^{21-23}:

21. 'How hath she becóme a hárlot,
the city once-faithful;
Zión that was fúll of jústice,
righteousness lódged there?
22. Thy sílver hath becóme dróss,
thy wíne dilúted;
23. Thy prínces have becóme rebéllious,
and cómrades of thiéves.
Éveryone lóveth a bríbe,
and pursúeth rewárds;
The caúse of the wídow they pleád not,
the órphan they right not.'[2]

In the same chapter, *vv.* $^{10-17}$, the rhythm is used in an indictment of religious formality:

10. 'Heár the wórd of Yahwéh,
Ye chiéftains of Sódom;
Give eár to the instrúction of our Gód,
ye fólk of Gomórrah.
11. What to Mé the hóst of your sacrifíces?
saíth Yahwéh.
I am sáted with burnt-ófferings of ráms,
and fát of fed beásts;
And the bloód of búlls and lámbs
and he-goáts I desíre not.

[1] אֵיכָה is similarly employed in the opening of dirges composed in this rhythm in Jer. 48^{17}, Lam. 1^{1}, 2^{1}, 4^{1}.

[2] In *v.* $^{21\,b}$ צִיּוֹן (derived from LXX) is supplied at the beginning of the line, and the final words וְעַתָּה מְרַצְּחִים, 'but now murderers', are deleted as a gloss. In *v.* ^{22} בַּמַּיִם, 'with water', is deleted. In *v.* $^{23\,a}$ הָיוּ, 'have become', is supplied to fill out the line (cf. הָיָה in *v.* ^{21}). In *v.* $^{23\,b}$ an accidental transposition of clauses seems to have taken place, and the restored text reads יָתוֹם לֹא יִשְׁפֹּטוּ | רִיב אַלְמָנָה לֹא יָרִיבוּ.

12. When ye cóme to seé my fáce,
who hath asked thís?
13. Trámple my coúrts no móre,
nor bríng vain gíft;
Sweet smóke is to Mé an abhórrence,
yea, new moón and Sábbath;
The cálling of assémbly I cannot beár,
yea, fást and solémnity.
14. Your new moóns and your státed feásts
My soúl detésts;
They are becóme a búrden upón Me,
I am weáry of beáring.
15. And whén ye stretch fórth your hánds,
I will híde my éyes,
Yeá, though ye múltiply práyer,
I wíll not heár.
Your hánds are fúll of bloódshed;
16. wásh you, make you cleán;
Remóve the évil of your dóings
from befóre my éyes.
Ceáse to do évil;
17. Leárn to do góod;
Seék out jústice;
Chastíse the rúthless;
Ríght the órphan;
Pleád for the wídow.'[1]

[1] This rendering involves omission of מִיֶּדְכֶם, 'at your hand', in *v.* [12], and of מִכֶּם, 'from you', in *v.* [15]. רמס חצרי at the end of *v.* [12] is connected with *v.* [13], and ידיכם דמים מלאו at the end of *v.* [15] with *v.* [16]. We vocalize לִרְאוֹת פָּנָי, 'to see My face', in *v.* [12], in place of לֵרָאוֹת פָּנָי, 'to be seen of My face', i.e. 'to appear before Me' (a Massoretic alteration regularly made in order to remove an expression offensive to later thought); and emend אָוֶן, 'iniquity', to צוֹם, 'fast' (with LXX), in *v.* [13], and אַשְּׁרוּ, 'right', to יַסְּרוּ, 'chastise', in *v.* [17].

As an example of variation in the number of stresses in the first half-verse of a *Ḳīnā*-poem we may quote Isa. 51^{17-20}:

17. 'Aroúse thyself, aroúse thyself,
stand úp, Jerúsalem!
Who hast drúnk at the hánd of Yahwéh
the cúp of His wráth;
The bówl of the cúp of reéling
thou hast drúnk, hast draíned.

18. There is nóne that leádeth her
of all the chíldren she hath bórne;
And there is nóne that hóldeth her hánd
of all the chíldren she hath reáred.

19. Twó things are théy which shall befáll thee;
whó shall bemoán thee?
Desolátion, and destrúction, and the fámine, and the swórd;
whó shall cómfort thee?

20. Thy sóns have faínted; they lié at the tóp of all the streéts
like an ántelope in a nét;
Fúll of the wráth of Yahwéh,
the rebúke of thy Gód.'[1]

Here the first members of the *Ḳīnā*-verses in *vv.* $^{17a, 18a}$ have two stresses only, while that of *v.* ^{19b} has four, and that of *v.* ^{20} as many as five. Some scholars (Duhm, Cheyne, Marti, Box) would lighten this last line by omission of the words 'at the top of all the streets' as a gloss-citation from Lam. 2^{19}; but this is scarcely necessary. The rhythm—owing doubtless to the regularity of the two-stressed second members of

[1] Reading in *v.* ^{19b} the 3rd pers. מִי יְנַחֲמֵךְ (with the ancient Versions), in place of 1st pers. אֲנַחֲמֵךְ, which is strange after מִי.

the verses—rings true, and the variation in the length of the first members adds, if anything, to the emotional quality of the poetry.

The Principles of Stress-accentuation in Hebrew Poetry.

Before leaving the subject of Hebrew rhythm, it seems worth while to formulate the rules which have been applied in determining the rhythmical character of all passages which have come under consideration. Such formulation is desirable, not merely as a justification of the rhythmical schemes which have been set forth, but also as a self-discipline; for, while detection of the fact that the poetry of the Old Testament is rhythmical is (or should be) instinctive to the Hebrew scholar, the fact that this rhythm must be governed by more or less definite rules is not equally recognized; and we thus sometimes find scholars forcing passages into a preconceived scheme of rhythm which will hardly bear the test of close examination.

In speaking of 'rules', we mean instinctive, rather than cut-and-dried, rules; for it is clear that the prime test of rhythm is the natural appeal that it makes to the ear. Coming, however, as we do, at the subject from the outside, and not as born Hebrew poets, it should be possible to discipline the instinct and aid the ear by formulating certain main rules of Hebrew rhythm as they may be gathered from passages in which the scheme appears to be well marked and the text preserved substantially in its original form. The following rules are based upon the examples which have been given in this chapter—a plan which has the advantage of dealing with a limited though sufficiently wide basis of material; and the endeavour

has been made to account, so far as may be, for all rhythmical phenomena which arise within this compass.[1]

§ 1. Every word, with the exception of monosyllabic particles, normally receives one stress-accent. Thus Exod. 15^6:

y^emīn^ekā Yahwéh | ne'darī bakkō^aḥ
y^emīn^ekā Yahwéh | tir'áṣ 'ōyéb
'Thy right hánd, O Yahwéh, | is glórious in pówer;
Thy right hánd, O Yahwéh, | doth shátter the foé.'

§ 2. The occurrence of two stress-accents in immediate connexion, without a caesura or break in sense between them involving a pause, would be uneuphonious; thus the stress which a word accented on the ultimate would normally bear is annulled if the closely connected word following bears an accent on the first syllable. So

Gen. 4^{23}: *n^ešē Lémek*, 'wives of Lámech' (not *n^ešé Lémek*).

Isa. 1^4: *hōy gōy ḥōṭé | 'am kébed 'āwōn*
'Ah, sínful ráce, | folk láden with guílt!'

Here *hōy*, 'Ah!' and *'am*, 'folk', lose their stress owing to the stress immediately following.

[1] We have assumed the licence of correcting the position of the accent in the Massoretic Text in cases in which two tone-syllables would come together without a break in connexion, and the first is capable of retraction, according to existing rule, on to an open syllable preceding. Thus in Amos 5^2 the Massoretes offer the rhythmically intolerable *lō-tōsíph ḳúm*; but we may justly suppose that the accentuation really intended is *lō-tṓseph ḳúm*. In such cases, however, the Massoretic vocalization has been retained (e.g. we have written *tṓsiph*; not *tṓseph*), because it would lie somewhat outside our province in the present connexion to theorize as to the vocal-changes which might be induced by such retraction.

Isa. 1^5: *'al mé tukkū 'ōd*, 'Why be smitten still?'

Isa. 1^6:

mikkaph régel w'ad rōš | 'ēn bō mᵉtōm
'From foót-sole to heád | not ín-it (is) soúndness.'

Isa. 1^{13}: *minḥat šāw*, 'vain gíft' (lit. 'gift of vanity').

Ps. 4^3: *bᵉnē 'îš*, 'Sons of mén'; *v.* ^{6}: *zibḥū zibḥē ṣédeḳ*, 'Óffer righteous sacrifíces' (lit. 'sacrifices of righteousness').

§ 3. There seems, however, to be no objection to the immediate sequence of one stress-accent by another if a marked pause intervenes.

Such a pause may be formed by a caesura which halves a four-stress stichos.

Isa. 33^4:

wᵉussáph šᵉlalkém | 'óseph heḥāsíl
kᵉmaššáḳ gēbîm | šōḳēḳ bō

i.e. literally rendered,

'And shall be gáthered | gáthering of the lócust,
your spoíl,
Like leáping of grass- | leáping thereón.'
hóppers,

Ps. 46^6: *'lōhîm bᵉḳirbāh | bál timmōṭ*
'Gód is in her mídst; | ne'ér shall she be móved.'

Ps. 46^7: *hāmū gōyîm | māṭu mamlākōt*
nātán bᵉḳōlō | tāmūg 'áreṣ
'Nátions roár, | kíngdoms sháke;
He útters His voíce, | eárth dissólves.'

In three-stress rhythm, where there is no clearly marked caesura, two stress-accents may occur together where there is a disjunctive accent, marking a slight pause, between them.

Ps. $24^{7,9}$: *wᵉyābō mélek hakkābōd*
'That may énter, the Kíng of glóry.'

Ps. 24[10]: *hū́ mélek hakkābṓd*
'Hé (is) the Kíng of glóry'.

§ 4. The stress-accent of a word accented on the first syllable does not annul the accent of a closely connected word preceding which normally would be accented on the ultimate, if the penultimate syllable of this preceding word contains a long vowel in an open syllable, or a short vowel in a half-open syllable (as distinct from a short vowel in a closed syllable). In such a case, the stress-accent is thrown back on the penultimate syllable.

Isa. 1[23]: *kullṓ 'ṓhēb šṓḥad*
'Everyóne lóveth a bríbe'.

Normal accent *'ōhḗb*. Since *kullṓ* bears a distinctive accent, i.e. since there is a felt break between it and *'ṓhēb* in contrast to the close connexion in which *'ṓhēb* stands to *šṓḥad*, there is no objection to the accent of *'ṓhēb* following immediately upon that of *kullṓ*.

Isa. 33[4]: *kᵉmaššáḳ gēbīm* | *šṓḳēḳ bṓ*
'Like leáping of grass- | leáping thereón'.
hóppers,

Normal accent *šōḳḗḳ*.

Isa. 51[8]: *kī kabbéged yṓkᵉlēm 'āš*
'For like a gárment, shall eát them the móth'.

Normal accent *yōkᵉlḗm*.

Amos 5[2]: *lō-tṓsīph ḳūm*
'No móre shall she ríse'.

Normal accent *tōsíph*.

Micah 6[7]: *bᵉrībᵉbōt náḥᵃlē šámen*
'With mýriads of rívers of oíl'.

The normal accent of *naḥᵃlḗ* is retracted before *šámen*, and this in turn causes the retraction of the normal accent of *bᵉribᵉbṓt*.

Ps. 3^7: *lō 'īrā́ merib'bōt 'ám*
'I will not feár for mýriads of fólk'.

Ps. 3^8: *kī hikkîtā 'et kol 'óy'bay léḥī*
'For Thou hast smítten all my énemies upon the cheék-bone'.

Normal accent *'ōy'báy.*

Ps. 4^8: *mē'ét d'gānám | w'tīrôšām rábbū*
'More than (in) the tíme | and their múst aboúnd'.
when their córn

Normal accent *w'tírōšām.*

Ps. 5^6: *sānétā kol pō'ᵃlē 'áwen*
'Thou hátest all wórkers of évil'.

Normal accent *pō'ᵃlé.*

Ps. 5^{12}: *w'yism'ḥū́ kol ḥōsē bāk*
'And let áll Thy depéndants[1] rejoíce'.

Normal accent *ḥōsḗ.*

Ps. 27^2: *ṣāráy w'ōy'bay lī́*
'Mine ádversaries and my énemies, e'en míne'.

Whether the stress-accent was ever thrown back upon *a closed syllable* is very questionable. In Gen. 4^{24} we find in the Massoretic text קָם־יִקַּם—an accentuation which, by the use of *Maḳḳēph* and the marking of a countertone on the sharpened syllable of קָם, gives the triple stressing of the line as follows:

kī šib'ātáyim yúḳḳam Ḳáyin
'If séven times Caín be avénged'.

A few similar cases are collected by G.–K., § 29*g*, but they are extremely rare; and it seems clear that such a proceeding, if ever really practised, was at any rate highly irregular. It is not improbable that the

[1] Lit. 'all they that take refuge in Thee'. The rendering given above is adopted for the sake of rhythm.

particle *kī*, 'If', was intended to take the first stress, and *yuḳḳam* to lose its stress before *Ḳáyin*:

kí šibʿātáyim yuḳḳam Ḳáyin.

§ 5 (*a*). A word which contains a long vowel two places before the stress-accent, i. e. with one full vowel intervening (or, it may be, one half-vowel and one full vowel), takes a countertone on this long vowel (marked with *Methegh* by the Massoretes), which normally counts as an additional stress-accent.

Gen. 4^{23}: *lʿḥabbūrātí*, 'for my bruise' (rendered 'for the sáke of my bruíse' on p. 31, to reproduce the two stress-accents).

Isa. 1^{14}: *ḥodšēkém ūmōʿădēkém*
'Your-new-moóns and-your-státed-feásts'.

Isa. 33^{2}: *'aph yʿšūʿātḗnū | bʿét ṣarā́*
'Yeá, our salvátion | in tíme of distréss'.

Reproduction in English involves one stress on 'yea' and one on 'salvation', but in Hebrew *'aph* = 'yea' is unstressed and two stresses fall on *yʿšūʿātḗnū*, 'our salvation'.

Isa. 33^{3}: *mērōmʿmūtékā | nāphʿṣū gōyím*
'At-Thy-lífting-Thyself- | the-nátionswere-scáttered'.
úp

Isa. 33^{13}: *ūdʿū ḳʿrōbím | gʿbūrātí*
'And-acknówledge, ye- | My-wárlike-míght'.
neár-ones,

Isa. 51^{7}: *ūmiggiddūphōtám al tēḥāttū*
'And-by-their-scóffing-wórds be not dismáyed'.

(*b*) A short vowel in a half-open syllable two places before the stress-accent seems frequently to carry a second stress-accent.

Isa. 33[15]: *mō'ēs b'beṣa'* | *ma'ᵃšaḳḳōt*
'That-scórneth the-lúcre | of-ácts-of-fraúd'.

Micah 6[6]: *ha'ᵃḳaddᵉménnu b'ōlōt*
'Sháll-I-go-to-meét-Him with-burnt-ófferings?'

Lam. 3[6]: *b'máḥᵃšakkim hōšībānī*
'In-gloómy-pláces hath-He-stáblished-me'.

N.B. This rule is not, however, of universal application. Cases can be collected in which a word containing a long vowel two places from the tone is clearly only intended to carry one stress-accent, the countertone being neglected.

Isa. 51[8]: *w'ṣidḳātī l'ōlām tihyé*
wīšū'ātī l'dōr dōrīm
'But-My-ríghteousness lásteth for-áye,
And-My-salvátion to-áge upon-áge'.

Here the fact that *wīšū'ātī*, 'and My salvátion', carries one stress only (not *wīšū'ātī*) is perhaps due to a sense of its correspondence with the parallel *w'ṣidkātī*, 'and My righteousness'.

2 Sam. 1[22]:

ḳéšet Y'hōnātán | *lō nāsōg 'āḥór*
w'ḥérev Sā'úl | *lō tāšúb rēḳám*
'The bów of Jónathan | túrned not báck,
And the swórd of Saúl | retúrned not voíd'.

Ps. 4[9]: *kī 'attā Yahwéh* | *lāḇéṭaḥ tōšībénī*
'For Thoú, Yahwéh, | mak'st me dwéll secúrely'.

In these two instances the neglect of the countertone in *Y'hṓnātán*, *tōšībénī* may be due to the fact that both words are preceded by a Segholate noun in which the unaccented helping vowel was probably very slightly heard, if heard at all, the combinations being pronounced *ḳéšt Yōnatán*, *lāḇéṭḥ tōšībénī*. Thus the pre-

ceding accentual stress may well have annulled the stress of the countertone (cf. § 6 *a*).

Neglect of the stress of the countertone may frequently be seen in the short two-stress member of a *Ḳīnā*-verse.

Lam. 3[9]:

nʿtībōtáy ʿiwwā́, 'My páths hath He twísted'.

v. [14]: *ʿngīnātám kol hayyṓm*, 'Their sóng all day lóng'.

v. [18]: *wʿtōḥaltī mē Yahwéh*, 'And my expectátion from Yahwéh'.

v. [23]: *rabbā́ ʾmūnātékā*, 'Greát is Thy faíthfulness'.

Ps. 27[4]:

lʿbaḳḳér bʿhēkālṓ, 'and to inquíre in His témple'.

v. [6]: *ʿal ʾōyʿbáy sʿbībōtáy*, 'O'er my foés round aboút me'.

(*c*) Whether *a closed syllable* two places from the tone ever carries a second stress-accent is questionable. The Massoretes do not, in such a case, mark a countertone by the use of *Methegh*. It is, at any rate, a significant fact that out of all the passages which have been taken in this chapter as illustrations of Hebrew rhythm, and from which the principles which govern the stress are drawn, the cases which come up for consideration are very few, and may be susceptible of another explanation.

Amos 5[2]: *niṭṭʿšā́ ʿal ʾadmātáh*
'She is forsáken on her soíl'.

Lam. 3[15]: *hisbīʿánī bammʿrōrím*
'He hath sáted me with bítterness'.

Both these passages are the first halves of a *Ḳīnā*-verse, which normally contain three stresses, and in reading them it is natural to stress *ʿalʾádmātáh*, *bámmʿrōrím*. It may be, however, that they are properly to be reckoned two-stress lines, the contrast with the

short two-stress member which follows being secured by the use of more lengthy words (cf. p. 35). An illustration of this is to be seen in Ps. 27^{5} *kī yiṣpᵉnēnī bᵉsukkō*, 'For He treásures me in His cóver'—unless, as is possible, the conjunction *kī* is intended to carry a stress.

Isa. 33^{2}: *hᵉyē zᵉrōʾám | lábbᵉḳārîm*
'Be Thoú their árm | mórning by mórning'.

If the four-stress rhythm which characterizes this chapter is here illustrated, *labbᵉḳārîm* must bear two stresses. Elsewhere in the poem, however, we find occasional three-stress couplets, e.g. *vv.* $^{11a, 16a}$ (cf. p. 27); and in *v.*^{17} we seem to have a couplet of 4 + 3 stresses:

mélek bᵉyophyṓ | tcḥᵉzénā ʿēnékā
tirʾéna ʾéreṣ marḥaḳḳîm
'The kíng in his beáuty | thine éyes shall seé;
They shall béhold a fár-stretching lánd'.

Thus *v.*^{2b} may be intended for a 3 + 4 stress couplet:

hᵉyē zᵉrōʾám labbᵉḳārîm
ʾaph yᵉšûʿāténū | bᵉʿēt ṣārâ.

Ps. 5^{8}:
ʾeštaḥᵃwéʾel hēkál ḳodšékā | bᵉyirʾātékā
'I will bow dówn to | in áwe of Theé'.
Thy hóly pálace,

Here it seems clear that *bᵉyirʾātekā*, as the second *Ḳīnā*-member, must be intended to bear two stresses.

If we go outside the special passages to which we have limited our examination, it is possible to cite evidence that in some forms of poetry a closed syllable two places from the tone carries a stress-accent. This is evident in the following passage from Ecclus. 38^{16-23}, where the four-stress rhythm is very well marked.

16.	*bᵉní 'al hammét*	*hāzéb dimʿá*
	hítmārᵉr	*ūnʿhé ḳīná*
	kᵉmíšpāṭṓ	*'ᵉsóph šᵉ'ērṓ*
	wᵉ'al tít'allém	*bigwī'ātṓ*
17.	*hāmér bᵉkī*	*wᵉhāḥém mispéd*
	wᵉšít 'eblṓ	*kᵉyóṣē bṓ*
	yṓm ūšᵉnáyim	*ba'ᵃbūr dimʿá*
	wᵉhínnāḥém	*ba'ᵃbūr dāwṓn*
18.	*míddāwṓn*	*yōṣḗ 'āsṓn*
	kēn rṓ'ˢ lēbāb	*yibné 'ᵃṣībá*
20.	*'ál tāšéb*	*'ēláw lēb 'ṓd*
	pᵉrâ zikrṓ	*ūzᵉkór 'aḥᵃrī ít*
21.	*'ál tizkᵉréhū*	*kī 'ēn lṓ tiḳwá*
	mát-tō'íl	*ūlᵉká tārḗ'ˢ*
22.	*zᵉkór ḥukḳṓ*	*kī hū́ ḥukḳékā*
	lṓ 'etmṓl	*ūlᵉká hayyṓm*
23.	*kíšbōt mét*	*yišbṓt zikrṓ*
	hínnāḥḗm	*'im ṣḗt naphšṓ*[1]

16. 'My són, for the deád let fáll a teár,
Afflíct thysélf and lamént with a dírge.
As becómes his státe entómb his córpse,
And withdráw not thysélf when he breáthes his lást.

17. Make bítter waíl and make hót lamént,
And his moúrning condúct as fíts his desért—
A dáy or twó on accoúnt of teárs;
Then consóle thysélf as concérning griéf.

[1] In *v.* 17ᵃ Heb. Text reads הִמֵּר בְּנִי וְהַתֵּם מִסְפֵּד, 'Make bitter (show bitterness), my son, and fulfil lamentation', but LXX *πίκρανον κλαυθμὸν καὶ θέρμανον κοπετόν* (i.e. בְּכִי for בְּנִי and הָתֵם for הַתֵּם) is clearly preferable, and has been adopted above with Smend. In *v.* 17ᵈ Text עָוֹן, 'iniquity', is an error for דָּמִן; cf. LXX *λύπης ἕνεκα.*

18. Oút of griéf comes fórth mischiéf,
So sádness of heárt produces húrt.
20. Túrn not báck the mínd to him móre,
His mémory dismíss, and rémember the énd.
21. Remémber him nót, for he hás no hópe;
Thou prófitest noúght, and but véxest thysélf.
22. Remémber his fáte, for 'tis thý fate toó;
Yésterday for hím, and for theé to-dáy.
23. When résts the deád, let his mémory rést;
Consóle thysélf when his lífe depárts.'

Here we observe *hítmārér*, *kᵉmíšpāṭ*, *wᵉ'al tit'allém* (unless we should stress *wᵉ'ál tit'allém*), *hínnāḥém* (twice), *míddāwṓn*. It is doubtful, however, whether we can argue from this relatively late specimen of gnomic poetry back to earlier Biblical usage.

§ 6 (*a*). The second stress-accent which would normally fall on the countertone is annulled if the syllable which should receive it, being the first syllable of a word, is in immediate proximity to the stress-accent of the word preceding, without any rhythmical break intervening.

Isa. 33[15]: *hōlék ṣᵉdāḳṓt | wᵉdōbér mēšārîm*
'He that wálketh jústly | and speáketh upríghtly'.

Here the last word would have borne two stress-accents, *mḗšārîm*, if it had not been immediately preceded by the stress-accent in *dōbér*.

Micah 6[6]: *'ikkáph lᵉlōhḗ mārṓm*
('Wherewith shall I . . .)
Bow dówn to the Gód of the heíght?'

The counter-stress which *lᵉlōhḗ* might have borne is annulled by the stress on *'ikkáph* preceding.

Lam. 3^{6}: *bᵉmáḥᵃšakkîm hôšībánī*

'In gloómy pláces hath He stáblished me'.

Ps. $24^{7,9}$: *śᵉ'ú śᵉ'ārîm rāšēkém*

'Líft up, ye gátes, your heáds'.

In these passages the preceding accent annuls the counter-stress on *hôšībánī*, *rāšēkém*.

(*b*) The counter-stress which a half-open syllable two places before the stress-accent might bear, is similarly annulled if it would follow immediately after the stress-accent of a word preceding.

Isa. 1^{16}: *hāsîrū rōᵒ maʿalᵉlēkém*

'Remóve the évil of your doings'.

Isa. 1^{21}: *ḳiryá neᵉmāná*

'The city once-faithful'.

Isa. 33^{16}: *mēmáw neᵉmānîm*

'His wáters unfailing'.

(*c*) A similar annulment of the retracted accent may take place, when retraction brings it into immediate connexion with a preceding stress-accent.

Isa. 51^{7}: *šimʿú 'ēláy yōdᵉʿē ṣédeḳ*
'ám tōrātî bᵉlibbám

'Hárk to Me, ye that knów ríghteousness,
Fólk in whose heárt is My láw'.

The third word of the first line, 'knowers of', is normally accented on the ultimate—*yōdᵉʿé*. In the full phrase, 'knowers of righteousness', the fact that *ṣédeḳ* 'righteousness' is accented on the first syllable would cause the accent of *yōdᵉʿé* to be thrown back on the *ō* preceding—*yṓdᵉʿē ṣédeḳ*, had not the word preceding, *'ēláy* 'to Me', been accented on the ultimate, thus annulling the stress-accent on the first syllable of *yōdᵉʿē*, which therefore stands rhythmically without any stress. The second stress which *tōrātî* in the second

line might have borne on the *ō* of the first syllable is annulled by the accent of *'ám* preceding.

Ps. 5[4]: *lō 'él ḥāphēṣ réša' 'attā*
'No Gód willing évil art Thoú'.

The case of *ḥāphēṣ* is just like that of *yōdᶜē* in Isa. 51[7]. An original *ḥāphḗṣ* would have had the accent thrown back upon the open penult to avoid proximity to the accent of *réša'*, but for the fact that this would have brought it into uneuphonic proximity to the accent of *'él*. Thus the word must stand without rhythmical stress.

Isa. 33[14]: *mī́ yāgūr lā́nū* 'Whó of us shall dwéll?' (lit. 'Whó shall-dwell fór-us?'). The accent of *yāgū́r*, which would be thrown back before *lā́nū*, is annulled after *mī́*.

§ 7 (*a*). It seems that in some cases in which a compound term, which would normally take two stresses, is parallel to a simple single-stressed term, the sense of correspondence between the two was powerful enough to cause the former to be allotted one stress only, in order that both might form single 'feet' with corresponding weight, i.e. consuming an equal time in their utterance.

Isa. 1[4]: *'āzᶜbú 'et Yahwéh*
niᵓᵃṣú 'et ḳᵉdōš-Yisrā'él
'They have forsáken Yahwéh,
Despísed Israel's-Hóly-One'.

Normally we should stress the second line
niᵓᵃṣú 'et ḳᵉdṓš Yisrā'él
'Despísed the Hóly-One of Ísrael',
and it is open to take the view that this is here intended; but the fact that the line occurs in the midst of a passage consisting otherwise regularly of two-stressed

lines (cf. p. 28) favours the view which is here put forward.

Precisely similar is the opening couplet of the passage from Balaam's oracles quoted on p. 18 as an illustration of Synonymous parallelism. The oracle falls into regular three-stress rhythm.

Num. 23[7]: *min 'Arám yanḥḗnī Bālā́ḳ*
melḳ Mō'áb mēhár'rē ḳédem

'From Arám doth Bálak bring me,
The-king-of-Moáb from the moúntains of the Eást'.

Clearly *melḳ Mō'áb*, as the equivalent of *Bālā́ḳ*, has precisely similar weight; and to accent *mélḳ Mō'áb* 'The king of Moáb' would be to upset the balance.

Another example seems to occur in Micah 6[7]:

ha'ettṯn b'kōrī́ pišī́
p'rī-biṭnī́ ḥaṭṭát naphšī́

'Shall I give my firstborn for my faúlt,
Body's-fruit for the sín of my soúl?'

We should normally expect two stresses upon *p'rī́ biṭnī́* 'the fruit of my bódy', but its conversion to a single-stressed term is determined by its parallelism with *b'kōrī́* 'my first-born'.

(*b*) In the following passages—all of them the second members of *Ḳīnā*-verses—we get, apparently, compound expressions taking a single stress.

Lam. 3[35]: *néged p'nē 'elyṓn*
'Before the-face-of-the-Most-High'.

v.[48]: *'al šéber bat 'ammī́*
'For the breach of-the-daughter-of-my-people'.

v.[66]: *mittáḥat šmē Yahwéh*
'From under the-heavens-of-Yahweh'.

It is noticeable, however, that in each case the preceding word is a Segholate noun, which may have been pronounced as a monosyllable; thus possibly the stressing should be *negd p'nḗ*, *'al šebr bát*, *mittaḥt š'mḗ*.

Ps. 27[3]: *b'zṓt 'anī bōṭḗaḥ*
'For (all) this would I be tránquil'.

In this second member of a *Ḳīnā*-verse the personal pronoun and participle clearly go together with a single stress-accent.

§ 8. In the stressing or non-stressing of monosyllabic particles considerable freedom appears to have been exercised. The negative *lō* is normally unstressed, as in

Isa. 1[6b]:
lō zṓrū w'lō ḥubbášū | w'lō rukk'ḳā baššámen
'They are not préssed, and
not bándaged, | and not sóftened with ointment'.

It may, however, receive a stress if rhythm demands it:

Ps. 5[6]: *lṓ yityaṣṣ'bū hōl'lím | l'néged 'ēnékā*
'Brággarts shall nót take their stánd | in sight of Thine éyes'.

Here, however, it is possible that a stress should fall on the preformative *yit-* of the Hithpa'el form (*lō yítyaṣṣ'bū*), as in two cases in the passage cited from Ecclus. 38[16–23] on p. 52.

Similarly, the negative *bal* is stressed in

Ps. 46[6]: *'Elōhím b'ḳirbáh | bál timmṓṭ*
'Gód is in her mídst; | she shall nót be móved'.

The weighty negative *'ēn* 'there is not' (lit. 'nonentity of') is normally stressed, as in

Amos 5[2]: *'ḗn m'ḳīmáh*, 'There is nóne to upraíse her'.

But occasionally it may be unstressed:

Ps. 3^3: *rabbîm 'ōmᵉrîm lᵉnaphšî*
'ēn yᵉšûʿātā lô bēlōhîm
'There are mány that sáy of my soúl,
There is no hélp for hím in Gód'.

The relative *'ᵃšer* may be stressed or unstressed.

Isa. 33^{13}: *šimʿû rᵉḥōḳîm | 'ᵃšér 'āsîtî*
'Heár, ye remóte ones, | whát I have dóne'.

Ps. 3^7: *lō 'îrā' mērîbᵉbōt 'ām*
'ᵃšer sābîb šātû 'ālāy
'I will not feár for mýriads of fólk,
Which round aboút have sét themselves agaínst me'.

The conjunction *kî* 'if', 'for', &c., though normally without stress (as in Exod. 15^1; Isa. 1^{12}, 51^8; Ps. $3^{6,8}$, &c.), may occasionally receive a stress-accent. So probably in Gen. 4^{24} *kî šibʿātáyim yuḳḳam Ḳáyin* (as stressed, 'Íf sevenfóld avenged Caín'); cf. p. 47, and possibly Ps. 27^5 (cf. p. 51) *kî yiśpᵉnēnî bᵉsukkô*.

Prepositions are normally unstressed (except in suffix-forms), but there may be exceptions. Thus, it is probable that *'im* 'with' receives a stress in Micah 6^8 *wᵉhaṣnēaʿ léket 'ím 'ᴱlōhékā* (as stressed, 'And humbly wálking with thy Gód').

The juxtaposition of two particles enhances the probability that one of them will be stressed. So *gam kî* 'yea, though' in

Lam. 3^8: *gám kî 'zʿáḳ wa'ᵃšāwwéaʿ*
'Yeá, though I cáll and cry oút'.

Isa. 1^{15}: *gám kî tarbû tᵉphillâ*
'Yeá, though ye múltiply práyer'.

It is not, however, necessary that one of two conjoined particles should receive a stress-accent. Cf. unstressed *kî 'im* 'but', in

Micah 6^8: *kî 'im 'ᵃsốt mišpát wᵉʾáhᵃbat ḥésed*
'But dóing of jústice and lóving of kíndness'.

Appended Note.

Rabbi Azariah di Rossi (A.D. 1514–88) of Ferrara, published in 1574 a work entitled *Me'ōr 'Ênayim* ('Light of the Eyes') in which he put forward a theory of Hebrew rhythm which is clearly on the right lines, anticipating as it does in main essentials the view which is commonly held at the present day, and which we have illustrated in the foregoing discussion. According to Azariah, 'there can be no doubt that the sacred songs possess measures and proportions (מדות וערכים); these, however, are not dependent upon the number of syllables, whether full or half syllables, according to the system of versification which is now in use among us', and which is based on the Arabic model; 'but their proportions and measures are *by the number of Things and their Parts* (במספר הענינים וחלקיהם), i.e. Subject and Predicate and their adjuncts (מנושא ונשוא והמתחבר אליהם) in each written phrase and proposition. Thus, a phrase may consist of two measures,[1] and with the second phrase which is attached to it these become four; or, again, it may contain three measures, and with the second phrase which corresponds they become six complete measures. Here is an example. *Y'mīn'kā 'ᵃdōnāy* (Exod. 15⁶) "Thy-right-hand, O-Lord" is one phrase by itself consisting of two parts; *ne'dārī bakkō'ḥ* "is-glorious in-strength" is its equivalent attached to it, and together they make four (a tetrameter). So, again, *y'mīn'kā 'ᵃdōnāy* "Thy-right-hand, O-Lord", repeated, gives two more; *tir'aṣ 'ōyēb* "doth-shatter the-foe", a further two, making four. And in like manner—

[1] מדות, 'measures', clearly has the force of 'rhythmical stresses'.

'āmár 'ōyéb	*'erdṓph 'assíg*
'aḥallḗḳ šalál	*timla'émō naphší*
'ārîḳ ḥarbî	*tōrīšémō yādí*
nāšáphtā b'rūḥ'ká	*kissámō yám*
" The-énemy saíd,	I-will-pursué, I-will-overtáke;
I-will-divíde the-spoíl,	my-lúst shall-be-sáted-on-them;
I-will-dráw my-swórd,	my-hánd shall-destróy-them.
Thou-didst-blów with-Thy-wínd,	the-seá cóvered-them ".

The song *Ha'azīnū*, " Give ear " (Deut. 32), however, consists of three + three measures, which make six (hexameters). Thus—

ha'azínū haššāmáyim wa'adabbḗrā	*w'tišmá' hā'áreṣ 'imrē-phî*
yā'rṓph kammāṭár liḳḥî	*tizzál kaṭṭál 'imrātî*
" Give-eár, O-heávens, and-I-will-speák;	and-let-heár the-eárth my-mouth's-wórds:
Let-dróp, like-the-raín, my-advíce;	let-distíll, like-the-dew, my-discoúrse."

Proceeding to remark that one poem may exhibit two different forms of rhythm, e.g. 2 + 2 combined with 3 + 3 measure, Azariah illustrates this from Exod. 15, the Song of the Well (Num. $21^{17f.}$), and the Prayer of Habakkuk (Hab. 3). After showing that the main part of this last poem is in 3 + 3 measure, he goes on to deal with $v.^{17}$ as exhibiting, on his view, 2 + 2 measure. 'But the verse *kī t'ēnā lō tiphraḥ*, " Though the fig-tree shall not blossom ", observes another method, Subject and Predicate—*kī-t'ēnā* Subject; *lō-tiphraḥ* Predicate; and so with the whole verse,

which embraces twelve terms resolving themselves into six separate statements.[1] For you should not reckon either the syllables or the words; *but only the Things* (רק העניגים). And for this reason a small word is very often attached to the word that is next to it.'[2]

A fuller account of Azariah's argument may be found in Lowth, *op. cit.*, pp. xli ff. It will be seen, from so much as we have quoted, that his theory fits in, in the main, with the rhythmical rules which we have attempted to frame; though he had not arrived at the conception of a single word bearing two rhythmical stresses, which we have formulated under § 5. 'I am aware', he says, 'that there are many verses which I cannot accommodate to the rules which I have given;

[1] וכן כל הפסוק שהוא כולל י"ב דבירים אשר ישובו לששת מאמרים פוסקים. Lowth, in his excellent reproduction of Azariah's argument in the Introduction to his *Book of Isaiah*, pp. xli ff., misunderstands this statement when he renders it (p. xlv), 'So in a verse containing twelve terms, those terms may be reduced to six measures'. The reference is not to any hypothetical verse which might contain such a number, but to Hab. 3^{17}, about which the writer is talking. The twelve expressions or terms making six distinct statements are as follows:

kī-tᵉ'ēnâ lō-tiphráḥ	*wᵉ'ēn-yᵉbûl baggᵉphānîm*
kiḥḥēš ma'ᵃsē-záyit	*ūśᵉdēmôt lō-'āsā-'ōkel*
gāzár mimmiklā-ṣṓn	*wᵉ'ēn-bāqár bārᵉphātîm*
'Though-the-fíg-tree shall-not-blóssom,	neither-fruít be-in-the-vínes,
Shall-have-faíled the-olive's-próduce,	and-the-fiélds not-yielded-food,
He-shall-have-cút-off flock-from-fóld,	and-no-hérd be-in-the-stálls.'

Here we have, in each separate statement, the two parts (Subject and Predicate) to which Azariah is referring, except in *gāzar mimmiklā ṣōn*, where the indefinite Subject is included in the verb, and the proposition seems to consist of three parts. Apart from this difficulty, Azariah's conclusion can be defended; though a case could also be made out for regarding the verse as consisting of 3 + 3 stress rhythm.

[2] נרחקת לאשר אצלה, rendered 'is attached to the word that is next to it', seems properly to mean 'loses its stress to that which is next to it'.

and perhaps the unexplained may be more numerous than the explicable. Yet by aid of this discussion scholars may receive new light, and be able to discover that which has escaped me.' The reason why we have quoted this far-sighted Rabbi is for the emphasis which he lays on *Things and their Parts*, as determining rhythm (cf. the passages italicized above), i. e. upon the sense-connexion as affecting the rhythmical balance. While accepting the rhythmical rules which we have formulated, we may hold that there probably exist cases in which sense-connexion and balance override other rules; and this in fact is a conclusion after which we were feeling in § 7 when we explained *ḳᵉdōš Yisrā'ḗl* as bearing a single stress-accent on account of its balance with *Yahwéh*, and *melek Mō'áb* in the same way as balancing *Bālā́ḳ* in the parallel stichos. These considerations may help us in regard to passages which cannot otherwise be reduced to rule.

II

THE USE OF PARALLELISM BY OUR LORD

Synonymous Parallelism.

The use of Synonymous Parallelism by our Lord is confined, for the most part, to single couplets, or (as most often in O.T.) to couplets combined with Synthetic or Antithetic couplets. The most striking example of the continuous use of this form of parallelism comes from M, the reply to the petition of the two sons of Zebedee, where we have four Synonymous couplets combined with one (the third) Antithetic and one (the sixth) Synthetic.

Mark $10^{38\,ff.}$ = Matt. $20^{22\,ff.}$.

'Ye know not what ye ask.
Can ye drink of the cup which I drink?
Or be baptized with the baptism wherewith I am baptized?

. . . . . .

The cup which I drink shall ye drink,
And with the baptism wherewith I am baptized shall ye be baptized.

But to sit on My right hand and on My left is not Mine to give,
But for those for whom it is prepared of My Father.

. . . . . .

Ye know that
The princes of the nations exercise lordship over them,
And the magnates exercise authority over them.[1]
But it shall not be so among you; but
He that would be great among you, let him be your minister,
And he that would be first among you, let him be your slave.[2]
Like as the Son of man came not to be ministered unto, but to minister,
And to give His life a ransom for many.'

Instances of synonymous distichs or tristichs occurring singly or in groups of two or three are frequent. We have the following from M:

Mark 3^4 = Luke 6^9.

'Is it lawful on the sabbath to do good or to do harm?
To save a life or to kill?'[3]

Mark $3^{24, 25}$ = Matt. 12^{25} = Luke 11^{17}.

'Every kingdom divided against itself is desolated,
And house against house falleth.'[4]

[1] Cf. Luke 22^{25}. [2] Cf. Luke 22^{26}.

[3] Luke ἀπολέσαι in place of ἀποκτεῖναι. Matt. $12^{11, 12}$ omits this saying, and gives in place of it the comparison of the sheep fallen into a pit.

[4] Luke's text given above is most compact, and in the character of synonymous parallelism. Matt.'s second stichos runs:

'And every city or house divided against itself shall not stand'.

In Mark we read:

'And if a kingdom be divided against itself,
That kingdom cannot stand.
And if a house be divided against itself,
That house cannot stand.'

The meaning of the second stichos in Luke is open to question.

Mark $3^{28, 29}$.

'All sins shall be forgiven to the sons of men,
And the blasphemies wherewith soever they shall blaspheme:
But he that blasphemeth against the Holy Spirit hath never forgiveness,
But is guilty of an eternal sin.' [1]

Mark 4^{22} = Luke 8^{17}.

'There is nothing hid that shall not be made manifest,
Nor secret that shall not come to light.' [2]

Mark 4^{30} = Luke 13^{18}.

'How shall we liken the kingdom of God?
Or in what parable shall we set it forth?' [3]

Mark $8^{17, 18}$.

'Do ye not perceive, nor understand?
Have ye your heart hardened?

Vulg. 'domus supra domum cadet' takes the statement as an enlargement of ἐρημοῦται in stichos 1, and this is adopted by Plummer, who renders 'house falleth on house', with the alternative 'house after house falleth'. The original Aramaic, which may be assumed to have been נָפֵל עַל־בַּיְתָא וּבַיְתָא, is as ambiguous as the Greek; but the interpretation of the saying given by Matt. and Mark is the more probable.

[1] The parallel passage in Matt. $12^{31, 32}$ casts the saying into antithetical couplets. No parallel in Luke.

[2] On Mark's ἐὰν μὴ ἵνα . . . ἀλλ' ἵνα as a mistranslation of the Aramaic *d*ᵉ relative (rightly rendered in Luke), cf. the writer's *Aramaic Origin of the Fourth Gospel*, p. 76. This saying occurs again in Q in a different context in Matt. 10^{26} = Luke 12^{2}.

[3] Luke: 'Unto what is the kingdom of God like?
And whereunto shall I liken it?'

Matt. $13^{31\,ff.}$ gives the parable of the mustard seed without this introduction.

Having eyes, see ye not?
And having ears, hear ye not?
And do ye not remember?'[1]

Mark 8^{34} = Matt. 16^{24} = Luke 9^{23}.

'If any wisheth to come after Me, let him deny himself,
And let him take up his cross, and follow Me.'[2]

Mark 9^{19} = Matt. 17^{17} = Luke 9^{41}.

'O faithless generation!
How long shall I be with you?
How long shall I suffer you?'[3]

Mark 10^{14} = Matt. 19^{14} = Luke 18^{16}.

'Suffer the little children,
And forbid them not to come unto Me.'[4]

Mark 13^{8} = Matt. 24^{7} = Luke 21^{10}.

'Nation shall rise against nation,
And kingdom against kingdom.'

Mark $13^{24, 25}$ = Matt. 24^{29}.

'The sun shall be darkened,
And the moon shall not give her light,
And the stars shall fall from heaven,
And the powers of the heavens shall be shaken.'[5]

[1] This is reduced in Matt. 16^{9} to the opening and closing words *οὔπω νοεῖτε, οὐδὲ μνημονεύετε . . .*

[2] Luke adds *καθ' ἡμέραν* after *τὸν σταυρὸν αὐτοῦ*, and there are rhythmical reasons for considering this original. Cf. p. 142, foot-note.

[3] Matt. and Luke add *καὶ διεστραμμένη* after *ἄπιστος*. Luke destroys the synonymous parallelism by substituting *καί* for the second *ἕως πότε*, so that the two clauses read as one.

[4] Following the order of Matt. Mark and Luke connect *ἄφετε* with *ἔρχεσθαι* (*ἐλθεῖν*), but the parallelism is better if we take it absolutely in the sense 'let them alone', 'do not interfere with them'. Cf. Luke 13^{8}: *ἄφες αὐτὴν καὶ τοῦτο τὸ ἔτος*.

[5] Luke $21^{25, 26}$ offers a paraphrase which destroys parallelism and rhythm.

In Q, as is natural, Synonymous and other forms of parallelism are frequent. The following are examples of Synonymous parallelism:

Luke $6^{27, 28}$ = Matt. 5^{44}.

'Love your enemies,
Do good to your haters,
Bless your cursers,
Pray for your persecutors.' [1]

Matt. 5^{45}.

'He causeth His sun to rise upon evil and good,
And raineth upon just and unjust.' [2]

Luke $12^{22, 23}$ = Matt. 6^{25}.

'Be not anxious for your life, what ye shall eat,
Neither for your body, what ye shall put on:
Is not the life more than meat?
And the body than raiment?' [3]

Matt. $7^{7, 8}$ = Luke $11^{9, 10}$.

'Ask, and it shall be given you;
Seek, and ye shall find;
Knock, and it shall be opened to you.
For every asker receiveth;
And the seeker findeth;
And to the knocker it shall be opened.'

Matt. $10^{24, 25}$ = Luke 6^{40}.

'The disciple is not above his master,
Nor the servant above his lord.

[1] Matt. has only the first and last stichoi, with διωκόντων in place of Luke's ἐπηρεαζόντων.

[2] Luke $6^{35\,b}$ seems to be the equivalent—'For He is kind toward the unthankful and evil'.

[3] Matt. adds 'or what ye shall drink' at the end of stichos 1. This destroys the balance of the couplet.

Enough for the disciple that he be as his master,
And the servant as his lord.'[1]

Matt. 11^{12} = Luke 16^{16}.

'The kingdom of heaven suffereth violence,
And the violent take it by force.'[2]

Matt. 12^{30} = Luke 11^{23}.

'He that is not with Me is against Me,
And he that gathereth not with Me scattereth.'

Matt. 23^{29} = Luke 11^{47}.

'Ye build the sepulchres of the prophets,
And adorn the tombs of the righteous.'[3]

Matt. $24^{50, 51}$ = Luke 12^{46}.

'The lord of that servant shall come in a day when he expecteth not,
And in an hour when he knoweth not,
And shall cut him asunder,
And appoint him his portion with the hypocrites.
There shall be weeping
And gnashing of teeth.'[4]

The following examples—though presumably from Q—are found in Matt. only:

Matt. 7^{6}.

'Give not that which is holy to the dogs,
Neither cast ye your pearls before swine,

[1] Luke omits the parallel stichos in each couplet.

[2] Luke reads: 'The kingdom of heaven is preached,
And every man entereth violently into it.'
This is inferior to Matt.

[3] Luke has: 'Ye build the tombs of the prophets,
But your fathers killed them.'
Here the second stichos summarizes *vv.* [30, 31] of Matt.

[4] The last couplet is found in Matt. only in this connexion. Cf. Matt. 8^{12}, $13^{42, 50}$, 22^{13}, 25^{30}, Luke 13^{28}.

Lest they trample them under their feet,
And turn again and rend you.'

Matt. 10^{41}.

'He that receiveth a prophet in the name of a prophet
Shall receive a prophet's reward,
And he that receiveth a righteous man in the name of a righteous man
Shall receive a righteous man's reward.'

The following occur in Luke only:

Luke 12^{48}.

'To whomsoever much is given,
Of him shall much be required;
And to whom they commit much,
Of him will they ask the more.'

Luke 15^{32}.

'This thy brother was dead and is alive,
He was lost and is found.'

Luke $19^{43, 44}$.

'Thine enemies shall cast a bank about thee,
And shall compass thee and keep thee in on every side,
And shall lay thee even with the ground, and thy children within thee,
And shall not leave in thee one stone upon another.'[1]

[1] Some would interpret ἐδαφιοῦσίν σε 'shall dash thee to the ground' (so R.V.). Cf. Plummer's note *ad loc.*, where the argument that A.V.'s rendering, 'lay thee even with the ground', makes the clause 'tautological' with the following clause, has no weight against this interpretation, but rather the reverse.

Luke 24^{38}.

'Why are ye troubled?
And why do reasonings arise in your hearts?
See My hands and My feet that it is I Myself;
Handle Me and see.'

The following instances of Synonymous parallelism are gathered from the Fourth Gospel:

John 3^{11}.

'That which we know we speak,
And that which we have seen we testify.'

John 4^{36}.

'He that reapeth receiveth wages,
And gathereth fruit unto life eternal.'

John 6^{35}.

'He that cometh to Me shall never hunger,
And he that believeth on Me shall never thirst.'

John 6^{55}.

'My flesh is meat indeed,
And My blood is drink indeed.'

John 7^{34}.

'Ye shall seek Me, and shall not find Me,
And where I am ye cannot come.'

John 7^{37}.

'If any man thirst, let him come unto Me;
And let him drink that believeth on Me.'[1]

John 12^{26}.

'If any man serve Me, let him follow Me;
And where I am, there shall My servant be.'

[1] On this passage cf. the present writer's *Aramaic Origin of the Fourth Gospel*, p. 109 f. The connexion of ὁ πιστεύων εἰς ἐμέ with καὶ πινέτω preceding, and not with the following clause, was made by the most ancient western interpreters.

John 12^{31}.

'Now is the judgment of this world;
Now shall the prince of this world be cast out.'

John 13^{16}.

'The servant is not greater than his lord,
Nor is the messenger greater than him that sent him.'

John 14^{27}.

'Peace I leave with you,
My peace I give unto you.
. . . . . .
Let not your heart be troubled,
Neither let it be afraid.'

John 15^{26}.

'The Comforter, Whom I will send you from the Father,
The Spirit of truth, Who proceedeth from the Father.'

John 20^{17}.

'I ascend unto My Father and your Father,
And unto My God and your God.'

John 20^{27}.

'Reach hither thy finger, and behold My hands;
And reach hither thy hand, and thrust it into My side.'

Antithetic Parallelism.

Our Lord's teaching, like the gnomic teaching of the O.T. authors of the Wisdom-literature, tended to express itself in sharply marked antitheses; and these antitheses are commonly expressed in balancing

couplets. The antithesis is very often produced by the use of opposites, e. g.:

Matt. 7^{17}.

'Every good tree bringeth forth good fruits,
But the corrupt tree bringeth forth evil fruits.'

John 3^{6}.

'That which is born of the flesh is flesh,
And that which is born of the spirit is spirit.'

Occasionally, though somewhat rarely, it takes the form of contrast between positive and negative in identical terms. Thus:

Matt. $6^{14,15}$.

'If ye forgive men their trespasses,
Your heavenly Father also shall forgive you;
But if ye forgive not men their trespasses,
Neither shall your Father forgive your trespasses.'

John 3^{18}.

'He that believeth on Him is not condemned;
He that believeth not is already condemned.'

Very frequently these two forms are combined, and we have an antithesis by contrast between opposites as well as by that between positive and negative. Examples are:

Matt. 15^{11}.

'Not that which goeth into the mouth defileth the man,
But that which cometh out of the mouth, that defileth the man.'

John 8^{35}.

'The slave abideth not in the house for ever;
The son abideth for ever.'

A very striking form of antithesis is one in which the contrast is obtained by simple inversion of terms in the parallel clauses. Of this nature are:

Matt. 10^{39}.

'He that findeth his life shall lose it;
And he that loseth his life for My sake shall find it.'

Matt. 20^{16}.

'So the last shall be first,
And the first last.'

Matt. 23^{12}.

'Whosoever exalteth himself shall be humbled;
And whosoever humbleth himself shall be exalted.'

John 9^{39}.

'For judgment came I into this world,
That they which see not may see,
And that they which see may become blind.'

Similar in construction is:

Mark 2^{27}.

'The sabbath was made for man,
And not man for the sabbath.'

In order now to illustrate the widespread and significant character of this form of parallelism in our Lord's teaching, we will take, as far as possible, all the most striking instances of antithesis throughout the four Gospels and group them according to their sources. We shall not cite the sayings in full, but merely set the antithetical elements in them the one against the other, in order clearly to bring out the form of construction.

The following instances have been collected from M:

Matt. 12^{32} = Mark $3^{28, 29}$.

Against the Son of man	forgiven
Against the Holy Spirit	not forgiven [1]

Mark 4^{25} = Matt. 13^{12}.

Having	increased
Not having	diminished [2]

Mark 7^{8}.

Forsaking	the commandment	of God
Holding	the tradition	of men [3]

Mark 7^{9}.

Annulling	the commandment	of God
Keeping	the tradition	of yours [3]

Mark 7^{15} = Matt. 15^{11}.

Going into mouth	not defiling
Coming out of mouth	defiling

Mark 8^{35} = Matt. 16^{25} = Luke 9^{24}.

Saving his life	losing it
Losing his life	saving it [4]

[1] The antithesis is given in the form in which it occurs in Matt. Mark gives two synonymously parallel couplets, which have already been cited on p. 65.

[2] The saying stands in different contexts in the two Gospels.

[3] Omitted in the parallel narrative of Matt. 15^{1-20}.

[4] This runs in Matt. and Luke—

'Whosoever willeth to save his life, shall lose it;
But whosoever shall lose his life for My sake, shall find (save) it.'

Mark adds, 'and the gospel's' after 'for My sake', which clearly overweights the clause. As, then, it is improbable that both Matt. and Luke should have improved upon the form of Mark's parallelism by excision of the words καὶ τοῦ εὐαγγελίου, we must infer that they depended upon a source of information superior to Mark, i. e. probably Q; in other words, the passage is an indication that Mark knew and

Mark 10^{9} = Matt. 19^{6}.

God	joined together
Man	put asunder

Mark 10^{27} = Matt. 19^{26} = Luke 18^{27}.

Man	impossible
God	possible [1]

Mark 10^{31} = Matt. 19^{30} (20^{16}).

First	last
Last	first

Mark 13^{31} = Matt. 24^{35} = Luke 21^{33}.

Heaven and earth	shall pass away
My words	shall not pass away

Mark 14^{38} = Matt. 26^{41}.

Spirit	zealous
Flesh	weak

used Q, and in this case has glossed it to the detriment of the parallelistic form of the antithesis. A similar statement, apparently from Q, is noted on p. 142.

[1] This example offers another instance in which Mark is clearly inferior to the other Synoptists. The typical form of antithesis (as witnessed by numerous other examples) is that given by Matt.:

'With man this is impossible,
But with God all things are possible.'

This has been somewhat paraphrased by Luke:

'The things which are impossible with men
Are possible with God',

a form in which the strict parallelism of the two antithetical statements is modified so as to produce a *single* statement—still, nothing is added.

In Mark, however, we read:

'With men it is impossible,
But not with God;
For all things are possible with God.'

Here the insertion of 'But not with God', which is really redundant by the side of the following line, has the effect of marring the sharpness and balance of the antithesis. Clearly the addition is a gloss.

Mark 14^{7} = Matt. 26^{11} = John 12^{8}.

The poor	ye have always with you
Me	ye have not always with you.[1]

The following instances come from Q:

Matt. $6^{19, 20}$ = Luke 12^{33}.

Treasures on earth	moth, rust, thieves
Treasures in heaven	no moth, rust, thieves[2]

Matt. $6^{22, 23}$ = Luke 11^{34}.

Single eye	light
Evil eye	dark

Matt. $7^{13, 14}$ = Luke 13^{24}.

Broad gate	destruction	many enterers
Narrow gate	life	few finders[3]

Matt. 7^{17} (12^{33}) = Luke 6^{43}.

Good tree	good fruit
Bad tree	bad fruit

Matt. $10^{32, 33}$ = Luke 12^{8}.

Confessor	confessed
Denier	denied[4]

[1] Again we find that the sharp and telling antithesis of Matt. and John,

'The poor ye have always with you;
(But) Me ye have not always',

is destroyed in Mark by the insertion after the first stichos of the words, 'And whenever ye will ye can do (them) good'. This must be thought to be a gloss adding a correct, but unnecessary, explanation of the implication of the first clause.

[2] Luke has nothing corresponding to stichos 1, and therefore gives no antithesis. The injunction as given by him, however, comes in a context which falls into a form of rhythm for the use of which by our Lord there is strong evidence elsewhere. Cf. p. 87.

[3] Luke gives the injunction in a form which destroys the antithesis; but here again the passage and its context seem to be marked by a form of rhythm. Cf. p. 87.

[4] Matt.: 'I will confess . . . will deny'; Luke: 'The Son of man shall confess . . . he shall be denied.'

Matt. 11^{23} = Luke 10^{15}.

Exalted	to heaven
Descending	to hades

Matt. 11^{25} = Luke 10^{21}.

Concealed	wise
Revealed	babes

Matt. 12^{35} = Luke 6^{45}.

Good man	good treasure	good things
Bad man	bad treasure	bad things

Matt. 10^{39} (= Luke 17^{33}).

Finding his life	losing it
Losing his life	finding it[1]

Matt. 23^{12} = Luke 14^{11} (18^{14}).

Exalting himself	humbled
Humbling himself	exalted.

The following examples in Matthew—apparently from Q—have no parallel in Luke:

Matt. 5^{19}.

Looses	least in kingdom
Performs	great in kingdom

Matt. $6^{14, 15}$.

If ye forgive	your heavenly Father shall forgive you
If ye forgive not	your heavenly Father shall not forgive you

Matt. 7^{15}.

Outwardly	sheep
Inwardly	wolves

[1] The Luke passage (which occurs in a different context) takes the form:

Seeking to preserve his life	losing it
Losing	preserving it alive.

Cf. the similar statement from M noticed on p. 85.

Matt. 16^{19}, 18^{18}.

Bound on earth	bound in heaven
Loosed on earth	loosed in heaven

Matt. 22^{14}.

Many	called
Few	chosen [1]

Matt. 23^{27}.

Without	beautiful
Within	full of corruption

Matt. 23^{28}.

Without	righteous
Within	full of hypocrisy, &c.

The following occur in Luke only:

Luke $12^{47,48}$.

Knowing his lord's will	beaten with many stripes
Not knowing	beaten with few stripes

Luke 16^{10}.

Faithful in a very little	faithful in much
Dishonest in a very little	dishonest in much [2]

Luke 16^{15}.

Exalted	among men
Abomination	before God

Luke 16^{25}.

Dives	good things
Lazarus	evil things
Lazarus	comforted
Dives	tormented

[1] At the end of the parable of the wedding-feast. The saying is not found after Luke's version of this parable, 14^{16-24}.

[2] Cf. Matt. $25^{21, 23}$

Luke 17^{3}.

If he sin | rebuke him
If he repent | forgive him[1]

Luke 23^{28}.

Weep not | for Me
Weep | for yourselves.

Turning to the Fourth Gospel, we find that Antithetic parallelism is remarkably frequent, and that it takes the same form as in the Synoptists. The following are examples:

John 3^{6}.

Flesh-born | flesh
Spirit-born | spirit

John 3^{18}.

Believing | not condemned
Not believing | already condemned

John $3^{20,21}$.

Evil-doer | hates light | condemnation
Truth-doer | comes to light | justification

John 3^{31}.

He from above | above all
He from the earth | of the earth

John 3^{36}.

Believing | has life
Disbelieving | shall not see life

John $4^{13,14}$.

Earthly water | thirst again
Spiritual water | thirst no more

John 4^{22}.

Ye worship | that ye know not
We worship | that we know

[1] Cf. Matt. $18^{15, 21, 22}$.

John 5^{29}.

Good-doers	life
Evil-doers	judgment

John 5^{43}.

I	My Father's name	rejection
Another	his own name	reception

John 6^{27}.

Labour not	for perishing bread
(Labour)	for everlasting bread

John 6^{32}.

Moses	gave you not	the bread from heaven
My Father	giveth you	the true bread from heaven

John 7^{6}.

My time	not yet present
Your time	always ready

John 8^{23}.

Ye	from beneath	of this world
I	from above	not of this world

John 8^{35}.

Slave	not abiding
Son	abiding

John 9^{33}.

That those not seeing	may see
That those seeing	may become blind

John 9^{41}.

Blind	no sin
Seeing	sin

John 10^{10}.

The thief	comes to slay, &c.
I	come to give life

John 11[9,10].

Walking in the day	not stumbling | light
Walking in the night	stumbling | no light

John 12[8].

The poor	ye have always with you
Me	ye have not always [1]

John 12[24].

Seed not dying	sterile
Seed dying	fertile

John 12[25].

Loving life	losing it
Hating life	keeping it [2]

John 14[19].

The world	seeth Me no more
Ye	see Me

John 15[2].

Not bearing fruit	removal
Bearing fruit	tending

John 15[15].

Slaves	ignorant
Friends	informed

John 16[33].

In Me	peace
In the world	tribulation.

[1] Cf. the occurrence of this saying in M, p. 76, with foot-note.

[2] Cf. the similar sayings in M and Q, pp. 74, 141–2, with foot-note.

A special form of Antithetic parallelism is one which involves an argument *a minori ad maius*. This form of argument is included among the seven rules of logic formulated by the great Rabbi Hillel, who flourished just before the Christian era. He called it *ḳal wā-ḥŏmer*, i.e. 'light and heavy' = from the less to the greater. We find the following examples of this among our Lord's sayings. From Q:

Matt. 7^{3-5} = Luke $6^{41,42}$.

'Why beholdest thou the mote that is in thy brother's eye,
But regardest not the beam that is in thine own eye?

Or how canst thou say to thy brother,
"Let me cast out the mote that is in thine eye",
And, lo, the beam is in thine own eye.

Hypocrite!
Cast out first the beam out of thine own eye,
And then shalt thou see clearly to cast out the mote out of thy brother's eye!'[1]

Matt. 7^{11} = Luke 11^{13}.

'If ye, being evil, know how to give good gifts to your children,
How much more shall your heavenly Father give good things to them that ask Him?'[2]

[1] A similar saying is ascribed to Rabbi Tarphon (*c.* A.D. 100) in the Talmudic treatise *'Arākhîn*:—'If one says, "Take the mote (קיסם) out of thine eyes", he replies, "Take the beam (קורה) out of thine eyes".' Cf. Buxtorf, *Lex.* s. v. קיסם; Wünsche, *Neue Beiträge zur Erläuterung der Evangelien*, p. 100. Parallel occurrences are given by Strack and Billerbeck, *Das Evang. nach Matt.*, *ad loc.*

[2] In stichos 2, Luke, in place of 'good things' of Matt., has 'the Holy Spirit'. This must be regarded as an interpretation of the meaning of ἀγαθά.

From Matt. alone (Q ?):

Matt. 10^{25b}.

'If they have called the master of the house Beelzebul,
How much more those of his household?'

From Luke alone:

Luke $16^{11,12}$.

'If then ye have not been trusty in the unrighteous mammon,
Who will entrust to you the true?
And if ye have not been trusty in that which is another's,
Who will give you that which is your own?'

Luke 23^{31}.

'If they do these things in a green tree,
What shall be done in the dry?'

From the Fourth Gospel:

John 3^{12}.

'If I told you of earthly things, and ye believed not,
How shall ye believe if I tell you of heavenly things?'

John 5^{47}.

'If ye believe not his writings,
How shall ye believe My words?'

We may now observe that, through this simple classification and tabulation of our Lord's use of Antithetic parallelism throughout the Gospels, we seem to have reached results of remarkable interest and importance.

In the first place, we find that this form of parallelism characterizes our Lord's teaching in all the Gospel-sources. We have it in M and Q frequently, in the

matter peculiar to Luke, and, most markedly of all, in the Fourth Gospel. This is conclusive evidence that our Lord did so frame His teaching; and it is obvious that a maxim cast in Antithetic parallelism would fix itself in men's minds more readily and surely than if it were framed in any other form. No one could hear such a saying as

'He that findeth his life shall lose it;
And he that loseth his life for My sake shall find it',

and subsequently forget precisely how the Speaker had expressed Himself. In this and in similar forms of antithesis we may surely believe that we possess our Lord's *ipsissima verba* more nearly than in any sentence otherwise expressed.

Secondly, the phenomenon has an important bearing upon the authenticity of the discourses in the Fourth Gospel. The unlikeness of these discourses to the comparatively simple teaching recorded by the Synoptists has been the subject of much comment, and has been used as an argument against their authenticity. To the present writer the difference of audience—in the Synoptists for the most part simple Galilaean peasants; in the Fourth Gospel usually Rabbinic disputants at Jerusalem—offers a sufficient explanation of the difference in form;[1] yet we might, if the Johannine discourses are substantially genuine, expect to find some characteristic turn of expression making a bond of connexion between the simple teaching and the more abstruse. In this use of Antithetic parallelism we have it. Yet, frequent and characteristic as this form of speech is in the Johannine discourses, it is clearly no artificial *imitation* of the style of the Synoptic

[1] Cf. the writer's *Aramaic Origin of the Fourth Gospel*, p. 143.

teaching. The antitheses of John are no servile re production of those of the Synoptists. They are not dragged in to produce an appearance of resemblance to the Synoptic discourses, but are an integral part of the teaching in which they occur.

Thirdly, as regards the Marcan source in relation to its parallels in the other Synoptists, we have gleaned a few clear indications that blind confidence in Mark, as necessarily preserving the most original form of sayings that are supposed to be derived from him, is wrong. In three cases, viz. Mark 8^{35} = Matt. 16^{25} = Luke 9^{24}; Mark 10^{27} = Matt. 19^{26} = Luke 18^{27}; Mark 14^{7} = Matt. 26^{11} = John 12^{8} (pp. 74–6), we conclude, on the evidence of similarly formed antitheses, that Mark has glossed his original, and that this original is more nearly preserved in one or more of the parallel sources. Let us cite the three Marcan passages, italicizing the words which are not found in the other sources.

Mark 8^{35}.

'For whosoever would save his life shall lose it;
And whosoever shall lose his life for My sake *and the gospel's* shall save it.'[1]

Mark 10^{27}.

'With men it is impossible,
But not with God;
For all things are possible with God.'

[1] In Luke 17^{33} the antithesis takes the form:

'Whosoever shall seek to gain his life shall lose it;
But whosoever shall lose (it) shall preserve it.'

This, though probably somewhat paraphrastic as compared with the other versions, may be correct in omitting 'for My sake' as well as 'and the gospel's', the original antithesis running:

man dᵉmaḥḥē naphšēh mawbēd lāh
ūman dᵉmawbēd naphšēh maḥḥē lāh.

Mark 14[7].

'For ye have the poor always with you,
And whensoever ye will ye can do them good:
But Me ye have not always.'

Removing the italicized words in each of these passages, we have the antitheses as they appear, in the first case in Matthew and Luke, in the second in Matthew, in the third in Matthew and John; *and* we restore the sharp-pointed form of antithesis to which numerous other examples witness as characteristic of our Lord's teaching, and which, in the cases in question, has been in some degree destroyed by the additional words found in Mark. It may readily be admitted that, if these three Marcan passages stood alone, without parallels in the other Gospels, we should not be justified in ruling out the italicized words as unoriginal merely in order to bring the antithesis into line with the form of other different antitheses, since it is obvious that our Lord was not necessarily tied down to one hard-and-fast form of antithetical expression. But, inasmuch as we *do* find parallels in the other Gospels in which the sayings are given in conformity with the normal type, it may be emphatically maintained that these parallels are vastly more likely to represent our Lord's *ipsissima verba* than are the Marcan forms; since the alternative explanation, viz. that the authors of the other Gospels, noticing a variation from the normal type in Mark, have deliberately omitted some of his words in order to conform with that type, can hardly be contemplated seriously.

We conclude, then, that here is a piece of important evidence that in the sections of Matthew and Luke which are parallel with Mark, these former Synop-

tists were not always dependent upon Mark only, but had access to a source which was in some respects more original. And since the cases in point are records of *teaching*, and Q seems to have formed mainly a corpus of our Lord's teaching, we may assume that this source was Q. Probably, then, Mark also knew Q, and to some extent employed it and, in the passages in question, glossed its contents.

Fourthly, if the question be raised whether Matthew or Luke has preserved the more original form of Q, it will be found by reference to the foot-notes given under the examples of *Antithetic parallelism*, Matt. 19^{26} = Luke 18^{27}; Matt. $6^{19,20}$ = Luke 12^{33}; Matt. $7^{13,14}$ = Luke 13^{24} (pp. 75, 76), and under the head of *Synonymous parallelism*, Matt. 5^{45} = Luke 6^{35b}; Matt. $10^{24,25}$ = Luke 6^{40}; Matt. 11^{12} = Luke 16^{16}; Matt. 23^{29} = Luke 11^{47} (pp. 67 ff.), to which we may add the examples from M, Mark 9^{19} = Matt. 17^{17} = Luke 9^{41}; Mark $13^{24,25}$ = Matt. 24^{29} = Luke $21^{25,26}$ (p. 66), that characteristic forms of parallelism standing in Matthew (and in the last two cases in Mark and Matthew) are so modified in Luke as to destroy their form. The substance of the saying is there, but not its characteristically Semitic form of presentation. It surely follows from this fact that to Luke with his Greek training the Synonymous and Antithetical forms of parallelism appeared in some cases at least to exhibit a redundancy which was somewhat unattractive (or which he assumed would be unattractive to the Gentile circles for whom he wrote), and that for stylistic reasons he deliberately altered their form, while retaining their substance.[1] The alternative

[1] The objection of redundancy would naturally not be felt in the case of sayings cast in Synthetic parallelism, in which the sense is continuous, without repetition; and accordingly we are not, in the

theory would be that the Jewish editor of Matthew constructed parallelistic couplets out of single simple statements; but against this stands the fact that Matthew's Synonymous and Antithetic couplets can be paralleled in form from Mark, John, and by no means infrequently from Luke, so that the probability that they preserve the original form in which they stood in Q is high. If this reasoning is sound, we must assign to Matthew the palm for having (at least in such cases as can be tested by this criterion) preserved the sayings of Q in a more original form than Luke. It must be added that it does not follow that Matthew is superior in the order and setting of his materials; for naturally, while preserving the sayings intact, he may have rearranged them in accordance with the scheme which he had in view.

One more point needs to be added under this head. In two of the passages above cited in which Luke's version obliterates the Antithetic parallelism of Matthew, viz. Matt. $6^{19\text{-}20}$ = Luke 12^{33}; Matt. $7^{13,14}$ = Luke 13^{24}, we find that Luke's version exhibits a form of *rhythm* agreeable to the rhythm of the context,[1] and that in both cases the context is different from that of Matthew. This suggests the possibility that in these examples both Matthew and Luke may be original and accurate, our Lord having given the same teaching on different occasions in different form and setting.

case of Synthetic couplets, struck by marked alteration in Luke as compared with the other Synoptists; though even in these cases the test of *rhythm* suggests that Luke sometimes offers a less original *order* of words. Cf. Mark 2^{19-22} = Matt. 9^{15-17} = Luke 5^{34-9} (p. 140); Mark 13^{9-13} = Matt. 10^{17-22} = Luke 21^{12-17} (pp. 118, 119).

[1] Cf. p. 76.

Synthetic Parallelism.

In Synthetic or Constructive parallelism, as we noticed when speaking of the poetry of the Old Testament, the second line of a couplet neither repeats nor contrasts with the sense of the first, but the sense flows on continuously, much as in prose. There is, however, a correspondence between line and line of the couplet which marks them as the parts of a whole. This appears both in *sense*, the second line completing or supplementing the first, and also in *form*, the two lines balancing one another, and being commonly marked by identity of *rhythm*. Illustrations of this form of parallelism will be given when we deal with rhythm. At present it will suffice to quote a few examples.

Matt. 23^{5-10}.

'They make broad their phylacteries,
And enlarge their fringes.

And love the chief place at the feasts,
And the chief seats in the synagogues,

And the salutations in the market-places,
And to be called of men, Rabbi.

But be not ye called Rabbi
For one is your teacher,
And all ye are brethren.

And call no man your father on earth;
For One is your Father, the heavenly.

Neither be ye called masters;
For One is your Master, even Christ.'[1]

[1] Here it may be suspected that ὁ οὐράνιος, ὁ Χριστός are explicative additions.

Luke 12^{49-51}.

'I came to cast fire upon the earth;
And what will I, if it be already kindled?
But I have a baptism wherewith to be baptized,
And how am I straitened till it be accomplished!
Think ye that I came to give peace on the earth?
Nay, I tell you, but rather division.'

Here the last couplet is antithetic.

John 8^{44}.

'Ye are of your father, the devil,
And the lusts of your father ye will do.
He was a manslayer from the beginning,
And stood not in the truth.
[Because the truth is not in him.]
When he speaketh lying,
He speaketh of his own;
For he is a liar,
And the father of it.'[1]

Step-Parallelism.

We may give the name of Step-parallelism to a form of parallelism somewhat freely used by our Lord, in which a second line takes up a thought contained in the first line, and, repeating it, makes it as it were a step upwards for the development of a further thought, which is commonly the climax of the whole. Thus the parallelism is neither wholly Synonymous nor wholly Synthetic, but is partly Synonymous (or rather Identical) and partly Synthetic. This form of

[1] The square brackets mark the line as possibly an explicative addition.

parallelism, while occurring fairly often in the Synoptists, is especially frequent in the Fourth Gospel; and the fact that there should exist this resemblance between John and the Synoptists in so subtle a form of connexion, which would hardly be likely to be copied by an imitator of the latter, may be regarded as an important point in favour of the authenticity of the Johannine discourses. In the examples which follow we have italicized the term or phrase common to the stichoi, placing a perpendicular line before the climatic conclusion.

Mark 9^{37} = Matt. 18^{5} = Luke 9^{48}.

'He that receiveth this child in My name, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent Me.'

Besides this occurrence from M, we have the following similar sayings from Q and John:

Matt. 10^{40}.

'He that receiveth you, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent Me.'

Luke 10^{16}.

'He that heareth you, heareth Me;
And he that rejecteth you, *rejecteth Me*;
And he that rejecteth Me, | rejecteth Him that sent Me.'

John 13^{20}.

'He that receiveth whomsoever I shall send, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent Me.'

The following other examples come from Q:

Matt. 6^{6}.

'Pray to *thy Father that seeth in secret*;
And thy Father that seeth | shall reward thee openly.'
in secret

Matt. 6^{22} = Luke 11^{34}.

'The light of the body is *the eye*;
If the eye | be single, &c.'

Matt. 6^{31}.

'Therefore be not anxious for *the morrow*;
For the morrow | shall be anxious for itself.'

Matt. 12^{39} = Luke 11^{29}.

'An evil and adulterous generation seeketh *a sign*;
And a sign | shall not be given it save the sign of Jonah the prophet.'[1]

Luke 12^{5}.

'But I will forewarn you whom *ye shall fear*:
Fear | Him who after He hath killed, &c.'[2]

Somewhat different, as embodying an antithesis, but still framed on the same principle are:

Matt. 5^{17}.

'Think not that *I came to destroy* the Law and the Prophets;
I came not to destroy, | but to fulfil.'

Matt. 10^{34}.

'Think not that *I came to bring peace* upon earth;
I came not to bring peace, | but a sword.'[3]

[1] Cf. Matt. 16^{4} = Mark 8^{12}, where Mark phrases somewhat differently.

[2] Matt. 10^{28} omits the first line.

[3] Luke 12^{51} gives as the second line:

'Nay, I tell you, but rather division.'

This seems to be another illustration of the way in which he removes Semitic redundancy.

Coming now to the Fourth Gospel, we have the following illustrations of this form of parallelism:

John 6^{37}.

'Every one that the Father giveth Me *shall come to Me*;
And him that cometh to Me | I will in no wise cast out.'

John 8^{32}.

'And ye shall know *the truth*,
And the truth | shall make you free.'

John 10^{11}.

'I am *the good shepherd*;
The good shepherd | giveth His life for the sheep.'

John 11^{25}.

'*He that believeth on Me*, though he were dead, *shall live*;
And he that liveth and believeth on Me | shall never die.'

John $14^{2,3}$.

'*I go to prepare a place for you.*
And if I go and prepare a place for you, |
I will come again and receive you unto Myself.'

John 14^{21}.

'He that hath My commandments and keepeth them, *he it is that loveth Me*;
But he that loveth Me | shall be loved of My Father.'

John $15^{13,14}$.

'Greater love hath no man than this,
That a man lay down his life for his *friends*.
Ye are My *friends*, | if ye do whatsoever I command you.'

John 16[7].

'It is expedient for you that *I go away*;
For if I go not away, | the Comforter will not come unto you.'

John 16[20].

'Ye *shall be sorrowful*;
But your sorrow | shall become joy.'

John 16[22].

'Your heart shall *rejoice*,
And your joy | no one taketh from you.'

This form of development of a thought by recapitulation of it can also sometimes be traced where there is no parallelistic form, but where our Lord may be said to be speaking in prose.

John 10[26,27].

'But ye believe not because ye are not of *My sheep*. *My sheep* hear My voice, &c.'

John 18[36].

'*My kingdom is not of this world. If My kingdom were of this world*, then would My servants fight, &c.'

This form of recapitulation imparts a peculiar explicitness to the sayings so recorded.

In passing from the Fourth Gospel, we can hardly fail to note the striking fact that, in so far as this observation of connexion in form between sayings recorded by the Synoptists and by John may be held to lend weight to the authentication of the latter, it serves to authenticate some of the most precious sayings contained in this Gospel.

The form of parallelism which we have been examining might be termed *Climactic*, had not this term

been already appropriated for a divergent and somewhat rare form of O.T. parallelism which is noted by Dr. Driver in his *Introduction to the Literature of the O.T.*[9], p. 363. In our Gospel-illustrations the first line in a couplet is usually *complete as regards sense*, and might conceivably stand by itself without the development in thought involved in the second line. In the O.T. examples of parallelism which is termed Climactic the sense of the first line is *incomplete*, and is only made complete by the second line. Thus:

Ps. 29[1].

'*Give unto Yahweh*, O ye sons of the mighty,
Give unto Yahweh | glory and strength.'

Ps. 92[9].

'*For behold*, *Thine enemies*, Yahweh,
For behold, *Thine enemies* | shall perish.'

Cf. also Ps. 93[3], 94[3], 96[13], 113[1], and the instances from the Song of Deborah collected by the present writer in his *Commentary on Judges*, p. 170. One of Dr. Driver's instances is, however, like our Gospel-parallelism.

Exod. 15[16].

'*Till Thy people pass over*, Yahweh,
Till Thy people pass over | which Thou hast purchased.'

Cf. also *vv.* [6, 11] of the same triumph-song.

A closer parallel is to be found in one of the 'Songs of Ascents':

Ps. 121.

'I will lift up my eyes unto the hills.
From whence cometh *my help*?
My help is from Yahweh,
Maker of heaven and earth.

He will not suffer thy foot to be moved;
Thy Keeper will not slumber.

Behold, *He will not slumber* nor sleep,
The Keeper of Israel.

Yahweh is thy *Keeper*,
Yahweh is thy shade upon thy right hand.

By day the sun shall not smite thee,
Neither the moon by night.

Yahweh shall keep thee from all ill;
He shall keep thy soul.

Yahweh shall keep thy going out and thy coming in
From henceforth and for ever.'

The most favoured theory as to the meaning of the term 'Songs of Ascents' is that the 'Ascents' are the periodical goings-up to Jerusalem for the festivals, and that the expression is equivalent to 'Pilgrim-songs'. Another suggestion, however, is that the 'Ascents' or 'Steps' refer to the step-like structure which we have noted in Ps. 121, and which may be traced in a less degree in most (though not in all) of the other Psalms which bear this title. Whether this be so or not, the view may serve to suggest the title 'Step-parallelism' as appropriate to the phenomenon which we have noted in the sayings of our Lord.

A further point of connexion between the Fourth Gospel and the Synoptists.

Before leaving the subject of parallelism, we may notice a characteristic of sayings in the Fourth Gospel which seems to find its analogue in the Synoptists. It frequently happens in John that a parallel couplet, of whatever class, is followed by a single line, taking

the form of explanation of the couplet, development of its thought, or deduction from it. This single line may be regarded as turning the parallel distich into a tristich; or, as it is often of unequal length, as a prose-comment upon it. In the following examples the comment following the couplet is italicized:

John 3^{11}.

'That which we know we speak,
And that which we have seen we testify;
Yet ye receive not our testimony.'

John 3^{14}.

'As Moses lifted up the serpent in the wilderness,
So must the Son of man be lifted up;
That every one that believeth on Him may have everlasting life.'

John 3^{18}.

'He that believeth on Him is not condemned;
He that believeth not is already condemned,
Because he hath not believed on the name of the only-begotten Son of God.'

John 3^{19}.

'And this is the judgment:
Light is come into the world,
And men loved darkness rather than light,
Because their deeds were evil.'

John 3^{34}.

'He whom God hath sent
Speaketh the words of God;
For not in measure giveth He the Spirit.
The Father loveth the Son,
And hath given all things into His hand.

He that believeth on the Son hath everlasting life;
But he that disbelieveth the Son shall not see life,
But the wrath of God abideth on him.'

John 4^{22}.

'Ye worship ye know not what;
We know what we worship;
For salvation is of the Jews.'

John 4^{36}.

'He that reapeth receiveth wages,
And gathereth fruit unto life eternal;
That both the sower and the reaper may rejoice together.'

John 6^{32}.

'Verily, verily I say unto you,
Not Moses gave you the bread from heaven,
But My Father giveth you the true bread from heaven;
For the bread of God is He that cometh down from heaven, and giveth life to the world.'

On first noticing this characteristic, the writer's impression was that, assuming the parallel couplet to be a genuine saying of our Lord, the comment following might be due to the author of the Gospel. Later, however, he detected precisely the same characteristic in some of the sayings recorded by the Synoptists. The following are examples:

Mark 2^{27}.

'The sabbath was made for man,
And not man for the sabbath;
So that the Son of man is lord even of the sabbath.'[1]

[1] Matt. 12^{8}, Luke 6^{5} give the deduction merely, unpreceded by the antithetic couplet.

Luke 11^{34}.

'The light of the body is the eye;
When thine eye is single,
Thy whole body is light;
But when it is evil,
Thy body also is dark.
Take heed therefore lest the light that is in thee be darkness.' [1]

Matt. 6^{24} = Luke 16^{13}.

'No steward can serve two masters;
For either he will hate the one and love the other,
Or he will hold to the one and despise the other.
Ye cannot serve God and mammon.'

Matt. 12^{33} = Luke 6^{43}.

'Either make the tree good and its fruit good,
Or make the tree bad and its fruit bad;
For from the fruit is the tree known.' [2]

Luke 6^{45}.

'The good man out of the good treasure of his heart bringeth forth good,
And the evil man out of the evil bringeth forth evil;
For out of the abundance of the heart the mouth speaketh.' [3]

[1] In Matt. $6^{22, 23}$ we read:

'If then the light that is in thee be darkness,
How great is that darkness!'

This may be regarded as a couplet, which may be more original than the Lucan form.

[2] Luke runs somewhat differently from Matt.:

'A good tree bringeth not forth bad fruit,
Nor again doth a bad tree bring forth good fruit;
For every tree is known by its own fruit.'

[3] The comment is lacking in Matt. 12^{35}.

III

THE USE OF RHYTHM BY OUR LORD

In speaking of our Lord's use of rhythm, it is well to begin with a word of caution. The employment of rhythm in poetical composition naturally involves some amount of artifice, and, *for its perfection*, usually demands from the poet thought and labour. We may regard the Psalms as poems upon which a good deal of labour was expended by their authors in working them into poetical form. The Prophets, on the other hand, we picture as uttering their oracles to a large extent without previous preparation; and it seems obvious that they must have done so when speaking on the spur of the moment under the sudden access of the Divine afflatus. Yet their most impassioned oracles, which (so far as we can judge) would be spoken most directly under sudden inspiration, are usually those which exhibit most clearly the characteristics of Hebrew poetry; and it is obvious that they must have possessed wonderful powers of poetical improvisation. We should naturally expect, however, to find the prophetic oracles less rhythmically perfect than are most of the Psalms; even though it be possible that, when a prophecy came to be committed to writing, the prophet may have aimed at making it more formally perfect as a poetical composition than it was when he first improvised it. If the telling phrase which leaped to his mind on the spur of the

moment would not fit into his rhythm, we cannot suppose that he would have rejected it on that account; nor in subsequent revision (if this took place) can we think that he would have cared to improve it away in favour of some expression less telling but more rhythmically perfect. As a fact, we *do* find less rhythmical perfection in the prophetic oracles than, e.g., in the Psalms or in Job; yet this occasional rhythmical roughness does not, on the one hand, indicate that they are not to be taken as poetical compositions; nor, on the other hand, on the assumption that they *are* poetry, does it justify us in emending them to produce a dead level of rhythmical uniformity, as is attempted by many modern Hebrew scholars. They *are* poetry without a doubt, in form no less than in thought, albeit that their rhythm may sometimes fail of perfection, and that they may exhibit quick alternation from one form of rhythm to another. It may be questioned, indeed, whether perfect rhythmical regularity was regarded by the Hebrews as a poetical merit. We rarely find it, even in the Psalms.[1]

In maintaining that our Lord was accustomed with some frequency to cast His teaching into rhythmical

[1] These remarks must not be taken as implying that it is illegitimate to emend the text of Old Testament poems and prophetic oracles by the help of rhythmical considerations. It constantly happens that, in passages where the Hebrew text is rhythmically at fault, the sense of the passage is also obscure, or defies the rules of Hebrew grammar or usage; and in such cases the original can often be plausibly conjectured so as to restore regularity of rhythm. Some amount of emendation has been made by the writer on rhythmical grounds in the renderings given in Chap. I as illustrations of different forms of Hebrew rhythm. The *caveat* is only lodged against the unwarrantable assumption that a Hebrew poem or oracle always must exhibit unimpeachable regularity throughout.

forms identical with those employed by the Hebrew poets and prophets of the Old Testament, we are met by two initial difficulties. In the first place, whereas in the Old Testament we have the Hebrew originals before us, in the Gospels we are dependent merely upon translations of the original utterances, and can therefore only substantiate our case by retranslation into the assumed Aramaic original. And secondly, while the forms of Hebrew rhythm can be substantiated by a multitude of examples, the work of various authors, which are mutually confirmatory, in dealing with our Lord's sayings we suffer from a lack of similarly constructed teaching in Aramaic, which might prove that Hebrew rhythmical methods were employed in the sister-language.

These difficulties admitted, it may still be maintained that our thesis can be proved. We are dependent upon Greek translations of our Lord's sayings; yet, as the preceding chapter has shown, this does not hinder us in the slightest degree from observing that our Lord used forms of *parallelism* in all respects like those of the Old Testament, since parallelism, being inherent in the form and substance of the saying, is as apparent in translation as in the original language of the speaker. Now the fact can scarcely escape notice that there is a close relation between parallelism and rhythm. This is particularly noticeable in Synonymous parallelism, in which, in its most typical forms, stichos *b* of a couplet repeats stichos *a* term for term in varying language. To take a few examples:

Ps. 19^{2}.

'Day	unto day	uttereth	speech,
And night	unto night	sheweth	knowledge.'

Ps. 94[9].

'He that planted | the ear, | shall He not hear?
Or He that formed | the eye, | shall He not see?'

Num. 23[8].

'How can I curse | whom God | hath not cursed?
And how can I denounce | whom Yahweh | hath not denounced?'

In each of these couplets we have in the parallel stichoi an accurate correspondence between member and member which carries with it correspondence in rhythm. When, then, we observe among our Lord's sayings instances of Synonymous parallelism which are precisely similar, i.e. in which the parallel lines exhibit term-for-term correspondence, the conclusion is inevitable that there must have existed an identity of rhythm in the parallel stichoi at least as apparent in the original Aramaic as it is in the English rendering of the Greek form of the sayings. Examples are:

Matt. 7[6].

'Give not | the holy thing | to the dogs,
And cast not | your pearls | before swine.'

Matt. 23[29].

'Ye build | the sepulchres | of the prophets,
And adorn | the tombs | of the righteous.'

John 3[11].

'That which | we know | we speak,
And that which | we have seen | we testify.'

John 6[35].

'He that cometh | to Me | shall never hunger,
And he that believeth | on Me | shall never thirst.'

John 13^{16}.

'The servant | is not greater | than his lord,
And the messenger | is not greater | than him that sent him.'

John 20^{27}.

'Stretch out hither | thy finger, | and behold | My hands;
And stretch out | thy hand, | and put (it) | into My side.'

In the most typical form of Antithetic parallelism the case is similar, term answering to term in the contrasted statements of the parallel lines.

Ps. 20^{8} (Heb.^{9}).

'*They* | are bowed down | and fallen,
But *we* | are risen | and stand upright.'

Prov. 10^{7}.

'The memory | of the righteous | is blessed,
But the name | of the wicked | shall rot.'

Prov. 12^{5}.

'The plans | of the righteous | are justice,
The designs | of the wicked | are deceit.'

Of precisely similar construction are many of the antithetical sayings of our Lord. The following may be cited as examples:

Matt. 7^{17}.

'Every good tree | bringeth forth | good fruits,
But the corrupt tree | bringeth forth | evil fruits.'

Matt. 23^{12}.

'Whoso exalteth | himself | shall be abased,
But he that humbleth | himself | shall be exalted.'

Mark 7^{8}.

'Forsaking | the commandment | of God,
Ye hold | the tradition | of men.'

Luke 16^{10}.

'He that is faithful | in little, | is faithful | in much;
And he that is dishonest | in little, | is dishonest | in much.'

John 3^{6}.

'That which is born | of the flesh | is flesh,
And that which is born | of the spirit | is spirit.'

Such term-for-term correspondence in Synonymous parallelism is by no means, however, uniformly characteristic of this form of parallelism. It frequently happens, as mentioned in the opening chapter (p. 17), that some one member of the first stichos (especially a verb) may extend its influence into the second stichos, which thus possesses no synonym to form an equivalent rhythmical balance. In such a case it is commonly found that the equivalent in stichos *b* of one of the other terms in stichos *a* is *a compound one*, offering two stress-accents, and thus redressing the rhythmical balance. Examples are:

Ps. 24^{5}.

'He shall receive | a blessing | from Yahweh
And righteousness | from the God | of his salvation.'

Here, if we denote the terms of the first stichos by *a*, *b*, *c*, those of the second will be denoted by *b*, c^{2}.

Ps. 15^{1}.

'Yahweh, | who shall sojourn | in Thy tent?
Who shall rest | on Thy holy | hill?'

Here again the notation is *a*, *b*, *c*; *b*, c^{2}.

Amos 5^{24}.

'And let roll down | like water | justice,
And righteousness | like a stream | unfailing.'

Notation, *a*, *b*, *c*; *c*, b^{2}.

This rhythmical equivalence by compensation may be illustrated from our Lord's sayings.

Matt. 8^{20}.

'The foxes		possess	holes,
The birds	of the heavens		nests.'

Notation, *a*, *b*, *c*; a^2, *c*.

Mark 13^{25}.

'The stars		shall fall | from heaven,
And the powers	in the heavens	shall be shaken.'

Notation, *a*, b^2; a^2, *b*.

John 6^{26}.

'Ye seek Me,	not because ye saw	signs,		
	But because ye ate	of the loaves		and were satisfied.
Labour not	for the food	which perisheth,		
	But for the food	which abideth		unto life eternal.'

Notation, *a*, *b*, *c*; *b*, *c*, *d*: *a*, *b*, *c*; *b*, c^2.

John 4^{36}.

'He that reapeth	receiveth	wages,	
	And gathereth	fruit	unto life eternal.'

Notation, *a*, *b*, *c*; *b*, *c*, *d*.[1]

[1] It may be objected to the citation of these two passages from John to illustrate the point at issue, that the phrase 'unto life eternal', in Aramaic presumably *l'ḥayyín dil'ālam*, ought, according to the rules laid down for Hebrew rhythm on pp. 43 ff., to bear two rhythmical stresses and not one only. In answer, the writer can only record his instinct that it should, in the passages in question, represent one stress merely (cf. the somewhat analogous cases cited under § 7 of the rules, p. 55). Thus regarded, it is not more forced than the one-stress 'Withouten any pénaunce' in the passage from *Piers Plowman* cited on p. 28. It is possible, however, that the original of both passages may have read 'unto life' simply (cf. *ch.* $3^{36\,b}$, $5^{24\,b,\ 29,\ 40}$, $6^{33,\ 53,\ 63}$, 10^{10}, Mark $9^{43,\ 45}$, Matt. 7^{14}, 19^{17}), or that in John 6^{27} the phrase may have been 'for ever' (lit. 'to eternity', expanded into 'to life which is to eternity').

We may now observe the occasional occurrence in our Lord's discourses of *quatrains* in which there exist Synonymous or Antithetic parallelism, not between successive lines, but between alternate lines, stichos *a* being thus parallel to stichos *c*, and stichos *b* to stichos *d*.

Synonymous quatrain:

Luke 12^{43}.

'To whomsoever | is given | much,
Of him | much | shall be required;
And to whom | they commit | much,
The more | shall they ask | of him.'

Antithetic quatrains:

Matt. $6^{14,15}$.

'If ye forgive | to men | their trespasses,
Your Father | in heaven | shall forgive you;
But if ye forgive not | to men | their trespasses,
Neither shall your Father | forgive | your trespasses.'

John $3^{20,21}$.

'Every doer | of ill | hateth | the light,
And cometh not | to the light | lest his works | be condemned;
But the worker | of the truth | cometh to | the light
That his deeds | may be manifest | as wrought | in God.'

John 11^{9}.

'If one walk | in the day | he stumbleth not,
For the light | of this world | he seeth;
But if one walk | in the night | he stumbleth,
For the light | is not | in him.'

Examples of similarly constructed quatrains in Hebrew poetry are the following:

Ps. $33^{13,14}$.

'From heaven | looketh | Yahweh,
He beholdeth | all the children | of men.
From the place | of His seat | He gazeth
Upon all | the inhabitants | of the earth.'

Ps. $103^{11,12}$.

'As the heavens | are high | o'er the earth,
His kindness | is great | o'er His fearers;
As the east | is remote | from the west,
He hath removed | from us | our transgressions.'

Ps. 127^{1}.

'If Yahweh | build not | the house,
In vain | do labour | its builders;
If Yahweh | watch not | the city,
In vain | doth wake | the watchman.'

Now while in these sayings of Christ there clearly exists Synonymous or Antithetic parallelism between stichoi *a* and *c* and between stichoi *b* and *d*, which carries with it an identity of rhythmical balance, it is no less evident that there also exists a similar relation of rhythmical balance between stichoi *a* and *b* and between stichoi *c* and *d*; although, since the sense runs on from *a* to *b* and from *c* to *d* and is not repeated either synonymously or antithetically, the parallelism is of the kind which in Hebrew poetry we class as *Synthetic*. The whole quatrains in fact are characterized by identity of rhythm in every line, this rhythm taking the form of three beats to the line in three of the examples, and four beats to the line in the remaining one. The proved existence of rhythmical Synthetic parallelism in these examples may be held to substantiate the reasonableness of the claim that this form of rhythmical parallelism is also to be traced in other examples in which it does not alternate in the same regular manner with Synonymous or Antithetic parallelism, but in which the whole passage appears to be more or less continuously of a Synthetic character, as happens with considerable frequency in Hebrew poetry. The proof that this is so must depend upon study of the illustrations which we shall presently proceed to cite.

Passing to our second difficulty—the lack of literature in Aramaic of our Lord's time or somewhat earlier which might substantiate the hypothesis that this language employed the rhythmical methods of Hebrew poetry—we observe that, sparse indeed as are the survivals of such literature, we are not altogether without the desired proof. The Aramaic section of the Book of Daniel (*chs.* 2^{4b}–7^{28}) contains a considerable amount of matter which is cast in poetical form, exhibiting both parallelism and rhythm precisely of the same character as that which is found in Hebrew poetry. We may note the following examples:

Dan. 4^{3} (Aram. 3^{33}).

'ātṓhī kᵉmā́ rabrᵉbῑ́n
wᵉtimhṓhī kᵉmā́ taḳḳīphῑ́n
malkūtéh malkū́t 'ālám
wᵉšoltānéh 'im dár wᵉdár

'His signs how exceéding greát!
And His wónders how exceéding míghty!
His kíngdom is a kíngdom of etérnity,
And His domínion from generátion to generátion.'

Dan. $4^{11,12}$ (Aram. ^{8,9}).

rᵉbā́ 'īlānā́ ūtᵉḳῑ́ph
wᵉrūméh yimṭé̄ lišmayyā́
waḥᵃzōtéh lᵉsṓph kol 'arʿā́
'ophyéh šappῑ́r wᵉinbéh saggī́
ūmāzṓn lᵉkṓllā béh
tᵉḥōtṓhī taṭlél ḥēwát bārā́
ūbᵉanphṓhī yᵉdūrān sippᵉré šmayyá
ūminnéh yittᵉzῑ́n kol bisrā́

'The treé grew greát and waxed stróng,
And its heíght attaíned to the heávens,

And its sight to the end of the whole earth.
Its leaves were fair and its fruit was much,
And food for all was in it;
Under it sheltered the beasts of the field,
And in its branches dwelt the birds of the heavens,
And from it all flesh was fed.'

Dan. 4^{14} (Aram. ^{11})

gŏddū 'ilānā wᶜkaṣṣiṣū 'anpōhī
'attārū 'ophyōh ūbaddārū 'inbōh
tᶜnūd ḥēwᶜtā min tᶜḥōtōhī
wᶜsippᶜrayyā min 'anpōhī

'Hew down the tree and lop off its branches;
Shake off its leaves and scatter its fruit;
Let the beasts get away from under it,
And also the birds from its branches.'

Dan. 4^{17} (Aram. ^{14}).

bigzērat 'īrīn pitgāmā
ūmēmār ḳaddīšīn šᵉ'ēltā

'By the decree of the watchers is the sentence,
And (by) the word of the holy ones is the matter.'

Dan. 4^{27} (Aram. ^{24}).

lāhēn malkā
milkī yišpār 'ᵃlāk
waḥᶜṭā'āk bᶜṣidḳā pᶜrūḳ,
wa'ᵃwāyātāk bᶜmiḥān 'ᵃnāyin
hēn tehᶜwē 'arkā lišlēwᶜtāk

'Wherefore, O king,
Be my counsel acceptable unto thee,
And thy sins by righteousness break off,
And thine iniquities by pitying the poor;
It may be a lengthening to thy tranquillity.

The greater part of this chapter appears to be constructed in a more or less regular rhythmical form.

Dan. 5^{10}.

'al yᵉbahᵃlûk raʿyōnāk
wᵉzīwāk 'ál yištannō

'Lét not thy thoúghts troúble thee
And lét not thy coúntenance be chánged.'

Dan. 5^{17}.

mattᵉnātāk lāk lehewyān
ūnᵉbozbᵉyātāk lᵉʾóḥᵉrān háb
bᵉram kᵉtābā 'eḵrē lᵉmalkā
ūphišrā ' hôdᵉinnēh

'Let thy gífts belóng to thysélf,
And thy rewárds to anóther gíve;
Yet the wríting will I reád to the kíng,
And the meáning to hím will make knówn.'

Dan. $5^{20,21}$.

ūkᵉdî rîm libᵉbēh
wᵉrūḥēh tiḳphát lahᵃzādā
honḥát min korsê malkūtēh
wīḳārā heʿdîw minnēh
ūmin bᵉnê ʿᵉnāšā ṭrîd
wᵉlibᵉbēh 'im ḥêwᵉtā šawwîw
wᵉʿim ʿᵃrādayyā mᵉdōrēh
'isbā kᵉtōrîn yᵉṭaʿᵃmūnēh
ūmiṭṭál šᵉmayyā [*gišmēh*] *yiṣṭabbāʿ*
'ad dī yᵉdaʿ
dī šallîṭ ['ᵉlāhā] *'illaʾā bᵉmalkût 'ᵉnāšā*
ūlᵉmán dī yiṣbê yᵉhāḳēm ʿᵃláh[1]

[1] For omission of *giśmēh*, cf. $4^{12, 23}$ (it is found in 4^{30}). For omission of *'ᵉlāhā*, cf. $4^{14, 22, 29}$.

'But whén his heárt was exálted,
And his spírit grew stróng to act proúdly,
He was depósed from the thróne of his kíngdom,
And the glóry was táken fróm him.
And from the sóns of mén was he chásed,
And his heárt with the beásts was lévelled,
And with the wild ásses was his dwélling;
With gráss like óxen was he féd,
And with the déw of heáven [his bódy] was wétted;
Until he knew
That the Most Hígh [God] is rúler in the kíngdom of mankínd,
And whomsoéver He wíll He appoínteth óver it.'

When investigating the formally poetical character of our Lord's sayings, we must not—any more than in the oracles of the Old Testament prophets—expect to find perfect rhythmical regularity maintained throughout lengthy passages. It will suffice to prove the case if the Hebrew forms of rhythm are found to be exhibited over short passages, and exhibited with alternations and occasional irregularities.

Four-beat rhythm.

The first example of this which we shall take is the Lord's Prayer as given in Matt. 6^{9-13}:

'Our Fáther in heáven, hállowed be Thy náme.
Thy kíngdom cóme; Thy wíll be dóne,
Ás in the heávens, só on eárth.

Our daíly (?) bread gíve us to-dáy;
And forgíve us our débts, as we forgíve our débtors;
And leád us not into temptátion, but delíver us from évil.

Here we have, in fact, a little poem or hymn consisting of two four-beat tristichs. We see at once what an aid the rhythmical form is in assisting the memory. The formula may be said to be 2 (stanzas) × 3 (stichoi) × 4 (beats). Was it accidental that our Lord so composed it, or did He intentionally employ art in composition as an aid to memory? Surely the latter conclusion is correct. Comparing this form of the prayer with the mutilated version which we find in the Revisers' text of Luke 11^{2-4}, we can hardly hesitate as to which is the more original.

The prayer may be translated into Galilaean Aramaic as follows:

'abúnán d'bišmayyá — *yitḳaddáš š'mák*
tétê malkūták — *t'hê ṣibyōnák*
hōkmá d'bišmayyá — *hōkdên b'ar'á*

laḥmán d'yōmá — *hab lán yōmā dên*
ūš'bōḳ lán ḥōbên — *hōk dišbáḳnan t'ḥayyābên*
w'lā ta'línan t'nisyōná — *'ellā paṣṣínan min bīšá*

We will now take a number of other passages from Q in which Matthew's version is contained in the Sermon on the Mount, but in which we shall find that Luke's version more regularly employs this rhythm, and also exhibits further connected teaching which is not found in Matthew. We shall therefore take the Lucan form as typical.

Luke 6^{27-29}.

'But I say unto you that hear,
Lóve your énemies, — do goód to your háters,
Bléss your cúrsers, — práy for your revílers.

To thy stríker on the cheék — óffer the óther,
And from the táker of thy clóke — withhóld not thy coát.'[1]

Luke 6^{36-38}.

'Bé ye mérciful, — as your Fáther is mérciful.
Júdge not, that ye be not júdged; — condémn not, that ye be not condémned;
Releáse, and ye shall be releáased; — gíve, and it shall be gíven you;
Goódly meásure, — préssed, sháken,
Overflówing ⟨ . . . ⟩ — shall they gíve into your bósom.
For with what meásure ye méte — it shall be meásured to yóu.'[2]

Luke $11^{9,10}$ = Matt. $7^{7,8}$.

'Ásk, and it shall be gíven you;
Seék, and ye shall fínd;
Knóck, and it shall be ópened to you.

[1] Matt. 5^{44} = Luke $6^{27\,b,\,28\,b}$ (with διωκόντων for ἐπηρεαζόντων) exhibits the same rhythm. The omitted clauses of Luke are found in the Western text in reverse order to that of Luke. Matt. $5^{39\,b,\,40}$ = Luke 6^{29}. The most important differences, so far as rhythm is concerned, are the insertion of 'right' before 'cheek', and the reading 'from him that wisheth to judge thee and take' in place of 'from the taker of'. These differences spoil the rhythm of Luke, whose text must, on this criterion, be judged more original.

[2] Matt. 5^{48} = Luke 6^{36}, with τέλειοι . . . τέλειος in place of οἰκτίρμονες . . . οἰκτίρμων, and 'heavenly' before 'Father'. Matt. 7^{1} = Luke $6^{37\,a}$ (to 'judged'), Luke $6^{38\,b}$ ('For with what measure, &c.') = Matt. $7^{2\,b}$ (cf. also Mark 4^{24}). The remainder is unparalleled in Matthew. In the half-stichos 'overflowing' we seem to need some parallel term to complete the rhythm, unless, as is quite possible, 'overflowing' was expressed in two words in Aramaic, e.g. 'running outside',

For every ásker receíveth;
And the seéker fíndeth;
And to the knócker it shall be ópened.'[1]

Luke 12^{32-37}.

'Fear not, little flock,
For it pleáseth your Fáther to gíve you the kíngdom.
Séll your goóds, and gíve álms;
Máke yourselves scríps that wáx not óld,
A treásure in heáven that néver faíleth,
Where no thiéf approách-eth nor móth corrúpteth;
For whére your treásure, thére your heárt.
Let your loíns be gírt, and your lámps búrning,
And yé like mén awaíting their lórd,
Whén he shall retúrn from the márriage-feást;
that cóming and knóck-ing, at ónce they may ópen to him.

Bléssed those sérvants
Whom the lórd, when he cómeth,
Shall fínd wátching.'[2]

[1] Matthew and Luke are substantially identical.

[2] The equivalent of Luke $12^{33, 34}$ is found in Matt. 6^{19-21}, which runs:

'Lay not up for yourselves treasures in earth,
Where moth and rust corrupteth,
And where thieves break through and steal;
But lay up for yourselves treasures in heaven,
Where neither moth nor rust corrupteth,
And where thieves break not through nor steal.
For where your treasure, there your heart.'

This (except for the last line, which = Luke's four-beat rhythm) seems to fall into three-beat rhythm, and is also cast in typical antithetic form. We should perhaps conclude from this that both the Luke and Matthew

Closely connected, though without a parallel in Matthew, is the following passage from Luke.

Luke $12^{42,43}$.

'Whó is the stéward trústy and wíse,
Whom the lórd shall ap- óver his rétinue,
point
To gíve in seáson the meásure of foód?
Bléssed that sérvant
Whom his lórd, when he cómeth
Shall fínd so dóing.'

We may compare the following passage from Matthew which is rhythmically similar.

Matt. 13^{52}.

'Every scríbe that is ap- to the kíngdom of heáven
prénticed
Is líke to a mán that is rúler of a hoúse,
Who brings fórth from his things néw and óld.'
treásure

In the following passage Matthew and Luke are practically identical.

Matt. 6^{24} = Luke 16^{13}.

'Nó one can sérve twó másters.
Either he shall háte the and lóve the óther,
óne
Or shall hóld to the óne and despíse the óther.
Ye cánnot sérve Gód and Mámmon.'[1]

forms are original, but belong to different occasions. Luke $12^{35,36}$ has no direct parallel in Matthew, but it may be noted that a parallel *in substance* is offered by the parable of the ten virgins (Matt. 25^{1} ff.)—a fact which bears out the conclusion that our Lord sometimes repeated the same teaching in a different form on different occasions.

[1] The only difference is that Matthew's οὐδείς appears in Luke as οὐδεὶς οἰκέτης. Luke's addition, which is rhythmically superflous, is probably explicative.

Our Lord's commission to Peter, peculiar to Matthew, is cast in this rhythm, and falls into tristichs.

Matt. 16^{17-19}.

'Blessed thoú, Sim'ón, thou són of Jonáh,
For flésh and bloód reveáled not to theé,
Bút My Fáther Who ís in heáven.
And I sáy unto theé that thoú art P'éter,
And upón this róck I will buíld My chúrch,
And the gátes of Sheól shall not prevaíl against it.
I will gíve thee the kéys of the kíngdom of heáven,
And that thou shalt bínd on éarth shall be boúnd in heáven,
And that thou shalt loóse on eárth shall be loósed in heáven.'

This may be thus rendered in Aramaic:

ṭūbáyk Šim'ón *b'ráh d'Yōná*
d'bisrā́ ūd'mā́ *lā gā́lē lā́k*
'ellā́ 'abbā́ *d'īt hū́ bišmayyā́*
w'āmárna lā́k *d'att hū́ Kēphā́*
w'al hādén kēphā́ *'ebné likniští*
w'tar'éh diš'ól *lā yēk'lún 'láh*
'ihab lā́k maphț'ḥayyā́ *d'malkūtā́ dišmayyā́*
ūmā́ d'tēsór b'ar'ā́ *yitt'sár bišmayyā́*
ūmā́ d'tišré b'ar'ā́ *yišt'ré bišmayyā́*

The reply sent to St. John Baptist is framed in the same rhythm.

Matt. 11^{4-6} = Luke $7^{22,23}$.

'Go ye and tell John what ye have seen and heard;
The blínd seé, the láme wálk,
The lépers are cleánsed, the deáf heár,
The deád are raísed, the poór are evángelized;
And bléssed whosó shall not stúmble in Mé.'

We may trace the same form of rhythm in M in *vv.* [9-13] of the little Apocalypse of Mark 13. This section is distinguished from the rest of the chapter by its rhythm. We have parallelism, and an imperfect rhythm of a different character, in *vv.* [8,24-27], but the remainder is unmarked by the characteristics of Hebrew poetry.

Mark 13[9-13].

9. 'They shall delíver you unto coúncils,
And before rúlers and kíngs
and in sýnagogues shall ye be scoúrged,
shall ye stánd for My sáke.
[for a witness unto them.]

10. [And unto all nations first must the Gospel be preached.]

11. And whén they arrést you
Be not ánxious befóre-hand
But that gíven you at that hóur,
For it is not yé that speák,
and delíver you úp,
whát ye shall speák;
thát speák ye;
but the Hóly Spírit.

12. And bróther shall betráy
[And father son,]
And chíldren shall rise úp
bróther to deáth,
against párents and sláy them.

13. And ye shall be háted of áll
But he that endúreth to the énd,
for Mý name's sáke;
hé shall be sáved.'

The bracketed passages are imperfectly rhythmical, and their originality may therefore be suspected—*εἰς μαρτύριον αὐτοῖς* (*v.* [9]) and *καὶ πατὴρ τέκνον* (*v.* [12]) as being

half-lines merely, and *καὶ εἰς πάντα τὰ ἔθνη κτλ.* (*v.* [10]) as having no parallel line. In confirmation of the omission of this latter passage we note that it introduces a fresh thought which interrupts the connexion between *v.* [9] and *v.* [11]. On removal of the bracketed passages we observe that we have a couplet (*v.* [9]) followed by two quatrains (*v.* [11] and *vv.* [12,13]). This may lead us to suspect that the opening couplet is the half of an original quatrain, of the second half of which *εἰς μαρτύριον αὐτοῖς* may be a relic.

The parallel passage in Luke 21^{12-19} is so paraphrased as to remove all traces of rhythm, and is therefore, *in form*, less original. We notice, however, that it preserves the whole of the Marcan *matter*, except Mark 13^{10} *καὶ εἰς πάντα τὰ ἔθνη κτλ.*—the very passage which we have marked on rhythmical grounds as suspicious. A further parallel to Mark 13^{11} is found in Luke $12^{11,12}$; and this again is paraphrastic and unrhythmical.

Matt. 24^{9-14}, which should form a parallel to the passage under consideration, only does so very imperfectly; being unrhythmical, and, as compared with Mark, paraphrastic and disordered in sequence, and containing some new thoughts (e.g. *vv.* [11,12]). The true parallel to Mark 13^{9-13} is found, however, in Matt. 10^{17-22}, which corresponds exactly in extent with the Marcan passage which we have distinguished from the rest of Mark 13 solely on the ground of rhythm. We may now observe that a further ground for distinction is to be found in its *contents*. Though not unsuited to be fitted into an eschatological discourse, the section is not in itself eschatological, but simply predicts the treatment which the Apostles and other members of the Church will receive from the world in

the prosecution of their missionary work, and lays down rules for their conduct, independently of the thought of a speedy termination of the present age (unless we press the force of *εἰς τέλος* in *v.* [13], as there seems no need to do).[1] The setting of the passage in Matt. 10 is uneschatological, apart from *v.* [23b] which alludes (though only incidentally) to the coming of the Son of Man. The whole chapter deals with the commission of the Twelve and the setting forth and implications of their apostolic work. This consideration seems at any rate to open the possibility that Matthew may have drawn 10^{17-22}, not directly from the little Apocalypse of Mark, but from another independent source; and since Matt. 10^{17-22} is practically identical with Mark 13^{9-13}, with but small variations (including the omission of Mark 13^{10} which we suspect on rhythmical grounds), and Mark 13^{9-13} is distinguished (as we have seen) from its context by a rhythm not traceable elsewhere in the chapter, and its removal from its context, so far from damaging the sequence of thought, improves it by connecting *v.* [8] directly with *v.* [14], a plausible inference seems to be that both Mark and Matthew drew the passage independently from an earlier common source (Q ?). This inference is confirmed when we notice that Luke, who follows Mark in his version of the little Apocalypse, must have felt that the section in question was logically misplaced; for he prefaces it with the words *Πρὸ δὲ τούτων πάντων* (21^{12}). On this view of the Marcan section we naturally regard the opening words of *v.* [9], *Βλέπετε δὲ ὑμεῖς ἑαυτούς*, as the redactional link by which Mark

[1] Matt. 24^{9-14}, which, as we have just noted, imperfectly represents Mark 13^{9-13}, though based upon it, has clearly been *made* eschatological in accordance with its context (the little Apocalypse in Matthew).

connects the passage with the context in which he places it.

Looking now at the context of Matt. 10^{17-22}, we observe that the section immediately preceding, viz. *vv.*$^{8-16}$, which contains a commission for missionary work, exhibits signs of the same form of rhythm. This is more clearly observable in the parallels Mark 6^{8-11}, Luke 9^{3-5}. The following reconstruction, which is necessarily somewhat tentative, is based mainly on Mark, though accepting Matt. 10^{8} (summarily paraphrased in Mark 6^{7b}, Luke 9^{1b}) and Matt. 10^{16} (cf. Luke 10^{3}) as illustrative of the same form of rhythm.[1]

[1] The divergence between the command of Mark 6^{8} to take nothing for the journey *except* a staff only, and Matt. 10^{10}, Luke 9^{3}, which specify *no* staff, is probably due to misreading of the Aramaic אֶלָּא, *'ellā*, 'but', as וְלָא, *wᵉlā*, 'and not', i. e. 'not even', which is not unnatural in view of the repeated לָא, 'not', in the list of forbidden articles which follows. (Allen on Mark 6^{9} regards וְלָא as original, and אֶלָּא as a corruption.) In Mark 6^{8} we restore the *oratio recta* as in the parallels, rejecting καὶ ἔλεγεν αὐτοῖς in *v.* ^{10}, and supplying in this verse Matthew's ἀσπάσασθε αὐτήν, 'Ask its peace' (welfare; cf. Luke 10^{5}, εἰρήνη τῷ οἴκῳ τούτῳ), as inherently probable and needful to complete the rhythm. The variants Mark 6^{11} καὶ ὃς ἂν τόπος μὴ δέξηται ὑμᾶς, Matt. 10^{14} καὶ ὃς ἂν μὴ δέξηται ὑμᾶς, Luke 9^{5} καὶ ὅσοι ἂν μὴ δέχωνται ὑμᾶς, are clearly different ways of filling out an original וּדְלָא מְקַבֵּל לְכוֹן, lit. 'and that receiveth you not', which may be taken naturally as referring to the 'house' preceding. This *casus pendens* may have been concisely reinforced by the pronominal suffix in עַפְרֵיהּ, 'its dust', the statements ἐκπορευόμενοι ἐκεῖθεν, εἰς μαρτύριον αὐτοῖς being added to make the sense clearer in the Greek. The fact that the section in Matthew has been expounded from the form preserved in Mark is indicated by the occurrence of most of its additions in a different context in Luke ($10^{5, 6, 12}$). The opening of the charge in Matt. 10^{6-7}, with its specific limitation of the mission to the lost sheep of the house of Israel, does not accord with the rhythm of the rest, and finds no parallel in Mark and Luke. It may perhaps be editorial, and not drawn from an earlier written source.

'Heál the sick, raíse the deád,
Cleánse the lépers, cást out dévils;
Freély ye have receíved, freély gíve.
Take noúght for the joúr- but stáff alóne,
ney
No breád, no scríp, no bráss in the gírdle;
But be shód with sándals, and weár not two coáts.
When ye énter a hoúse, ásk its wélfare,
And thére remaín till ye gó thénce.
And thát which receíves nor heárs your wórd,
you not,
Sháke off its dúst from óff your feét.
Lo I sénd you fórth like sheép among wólves;
Be wíse as sérpents, and hármless as dóves.'

Following upon this, *vv.* [17-22] are connected by the unrhythmical link 'But beware of men, for'. Then follows *v.* [23], peculiar to Matthew, of which at any rate the second half ('For verily I say unto you, ye shall not have gone through the cities of Israel, till the Son of Man be come') is evidently unrhythmical, and in this respect stands out of relation to its context—a striking fact when taken in connexion with the fact already noted (cf. foot-note, p. 121), that the introduction, *vv.* [5-7] (also peculiar to Matthew), which likewise limits the mission to Israel, is similarly unrhythmical. In the next section, however, *vv.* [24-27] (of which there is an abbreviation of *vv.* [24, 25] in Luke 6[40]), four-beat rhythm is again unmistakable.

'The discíple is nót abóve the máster,
And the sláve is nót abóve his lórd.
Enoúgh to the discíple that he bé as the máster,
And (enoúgh) to the sláve (that he bé) as his lórd.

If the máster of the hoúse
Hów much móre
they have cálled Beelzebúl,
the sóns of his hoúse.

Fear them not therefore, for
There is noúght conceáled
And noúght that is híd
but shall bé reveáled,
but shall cóme to be knówn.

What I téll you in dárkness,
And what ye heár in the eár
speák in the líght,
proclaím on the hoúsetops.'

The rest of the chapter is uncharacterized by this form of rhythm.

The identity of rhythm in *vv.* [8-16], and *vv.* [17-22], [24-27], of Matt. 10 can scarcely, however, imply that they were originally parts of a single discourse. The first section is assigned by all three Synoptists to a temporary mission of the Twelve which took place during our Lord's ministry, and its contents suit such an occasion; *vv.* [17-22], on the other hand, clearly deal with the vicissitudes to be encountered by the Apostles in the longer future. The sections have simply been brought together by Matthew on account of the similarity of their contents.

Is, then, their identity of rhythm merely accidental? Looking at the other passages in which we have found illustrations of the use of four-beat rhythm, we can hardly fail to note that some of them certainly—the Lord's Prayer (cf. Luke 11[1]), Luke 11[9,10], 12[32-37, 42,43], Matt. 13[52], 16[17-19], and others at least primarily—Luke 6[27-29,36-38], Matt. 6[24],[1] are addressed to the inner

[1] The introductory words of Luke 6[27], Ἀλλ' ὑμῖν λέγω τοῖς ἀκούουσιν, may include an outer circle of listeners, but the instruction is intended primarily for the disciples (*v.* [20]).

circle of disciples and convey ethical teaching, and that in a calm and collected manner, untouched by strong emotion.[1] The remaining passage, Luke $7^{22,23}$, falls into the same category as addressed to the disciples of John the Baptist. We have, in fact, in these passages examples of the ordinary method in which our Lord as a Rabbi instructed His followers, and it would seem that this four-beat rhythm was a form which He employed to convey such instruction. Now the two passages which we have been discussing, which both deal with the missionary work of the disciples, and which have been brought together in Matt. 10 on account of this common element in their contents, belong also to the same class of teaching; and that is the reason why both are cast in the characteristic four-beat rhythm.

We may add, as illustrative of the same form of rhythm, a passage from the Lucan account of the commission of the Seventy.

Luke 10^{16}.

'He that heáreth yoú, heáreth Mé;
And he that rejécteth yoú, rejécteth Mé;
And he that rejécteth Mé, rejécteth Him that sént Me.'

That our Lord was not alone in employing this rhythm in the instruction of disciples appears from the following passage from Hillel's teaching which is preserved in *Pirḳê ʾĀbhôth* ii, 8. To illustrate the rhythm we give the passage first in the original Rabbinic Hebrew.

[1] This point is emphasized in view of the character of the discourses which are framed in the *Kīnā* rhythm. Cf. pp. 34 ff.

Marbé bāsár *marbé rimmá*
marbé nᵉkāsím *marbé aᵉāgá*
marbé ᵴᵉphāḥóth *marbé zimmá*
marbé ʿᵃbādím *marbé gāzél*
marbé nāším *marbé kᵉšaphím*
marbé tōrá *marbé ḥayyím*
marbé ḥokmá *marbé yᵉšībā*
marbé ᵴdāḳá *marbé šālóm*

'Who increáseth flésh, increáseth wórms;
Who increáseth weálth, increáseth cáre;
Who increáseth maíd-servants, increáseth léwdness;
Who increáseth mén-servants, increáseth théft;
Who increáseth wómen, increáseth witchcraft;
Who increáseth *Tórā*, increáseth lífe;
Who increáseth wísdom, increáseth schólars;
Who increáseth ríght-eousness, increáseth peáce.'

The following sayings ascribed to early Rabbinic teachers in *Pirḳê Ābhóth* exhibit the same rhythm, and serve to indicate that it was an ordinary form in which such teaching was cast.

Simeon the Righteous (*op. cit.* i, 2).

ʿal ᵴlōšá dᵉbārím *hāʿōlám ʿōmēd*
ʿal hattōrá wᵉʿal hāʿᵃbōdá *wᵉʿal gᵉmīlút ḥᵃsadím*

'On thrée concérns the wórld is stáyed,
On the Láw and on the Sérvice and on the récompense of kíndnesses.'

José ben-Joezer (*op. cit.* i, 4).

yᵉhí bētᵉḳá *bēt waʿad lāḥᵃkāmím*
welᵉwé mitʿabbéḳ *baʿᵃphár raglēhém*
wᵉšōtḗ bᵉṣimʾá *ʾet dibrēhém*

'Let thy house becóme a týst for the wíse,
And be rólling thysélf in the dúst of their feét,
And drínking with thírst their weíghty wórds.'

Jose ben-Johanan (*op. cit.* i, 5).

yᶜhí bētᶜká pātúᵃḥ lārᶜwāḥá
wᶜyihyú ᵃniyyím bᶜné bētᶜká
wᶜal tarbé sīḥá 'im hāᵃiššá

'Ópen thy house to its fúll exténT,
And wélcome the poór as sóns of thy house,
And speák not at lárge with wómenkínd.'

Joshua ben-Perachya (*op. cit.* i, 6).

ᵃsé lᶜkā ráb ūkᶜné lᶜkā ḥābér
wchᶜwē dán 'et kol 'ādám lᶜkáph zākút

'Máke thee a teácher and gét thee a friénd,
And júdge every mán by the scále of wórth.'

The Fourth Gospel does not contain a large amount of calm and measured instruction addressed to the inner circle of disciples, such as we find in the Synoptists. It does, however, contain the Last Discourses (*chs.* 14–16), which, if they represent a genuine tradition of our Lord's teaching, might well be expected to offer an echo of the characteristic rhythm; and it is of great interest to notice that this seems clearly to be exhibited in the opening part of *ch.* 14.

1. 'Untroúbled be your heárts;
Beliéve in Gód, and beliéve in Mé.

2. In My Fáther's house are mány mánsions;
Had it nót been só, Í would have tóld you;
For I gó to prepáre for yoú a pláce.

3. And if I gó and prepáre a pláce for yoú,

I will cóme agaín, and receíve you to Mysélf,
That whére Í am, ye toó may bé.

4. And whíther I gó ye knów the wáy.

5. Thomas saith to Him,
Lord, we know not whither Thou goest;
How can we know the way?

6. Jesus saith to him,
Í am the wáy and the trúth and the lífe;
None cómeth to the Fáther excépt through Mé.

7. If ye had récognized Mé, My Fáther ye would have knówn;
Hencefórth ye récognize Him and have loóked upón Him.

8. Philip saith to Him,
Lord, show us the Father, and it sufficeth us.

9. Jesus saith to him,
So lóng time with you, and thou hast not récognized Me, Phílip!
He that hath seén Mé, hath seén the Fáther;
Hów sayest thoú, Shów us the Fáther?'

10. Believest thou not that
Í am in the Fáther and the Fáther in Mé?
The wórds which I speák [unto you] I speák not of Mysélf,
But the Fáther abiding in Mé, Hé doeth His wórks.'

As much to convince himself as his readers that the detection of rhythm in this passage is not due to fancy, the present writer has translated it straightforwardly into Galilaean Aramaic; and he feels justified in claiming that the result bears out his conclusion.

1. *lā yitbāhál libb'kón*
hēmínū bēlāhá *ūbí hēmínū*

2. *b'bētéh d'abbá* *m'nāḥán saggī'án*
'īn lét hú k'dén *'amarít l'kón*
d'āzēlná d'atḳén *'atár l'kón*

3. *w'īn 'ēzél w'atḳén* *l'kón 'atár*
tūbán 'ātēná *'aḳabb'línn'kōn lí*
d'hán hāwēná *'ūph 'attún t'hón*

4. *ūl'hán 'āzēlná* *yād'īttún 'ūrḥá*

5. *'āmar lēh T'ōmā*
márān lēnan yād'īn l'hān 'āzēlatt
hēk yād'īnān 'ūrḥā

6. *'āmar lēh Yēšūa'*
'anā hú 'urḥá *w'kūšṭá w'ḥayyé*
lēt 'ātḗ l'abbá *'illūlé bīdí*

7. *'īn lí 'akkartún* *'ūph l'abbá y'da'tún*
min kaddú 'akkartūnéh *waḥ'mḗtūn léh*

8. *'āmar lēh Philippos*
márān 'awda' lan 'abbā ūmist'yan

9. *'āmar lēh Yēšūa'*
zimnā dén 'amm'kōn 'aná w'lā 'akkartánī Phílippè
man d'ḥámē lí *ḥ'má l'abbá*
héḳ 'att 'āmár *'awda' lán 'abbá*

10. *lēt m'hēmīnatt*
da'aná be'abbá *w'abbá hū bí*
millayyá dim'mallēlná *lā m'mallēlná min garmí*
[lekōn]
'abbá dim'kattar bí *hū 'ābéd 'ōbādóy*

If our conclusion is well grounded that this passage really offers an example of the four-beat rhythm which we have seen to characterize similar teaching in the Synoptists, we have here a fact which is of the first importance for the substantial authenticity of the Last Discourses. Without maintaining that they represent throughout the *ipsissima verba* of our Lord, we may reasonably infer that they have been recorded by an actual hearer, in whose mind the familiar rhythm was still running, even after a long lapse of years, and who was able to record with substantial accuracy the well-remembered words in the form in which they were conveyed. It does not of course follow that, in order to prove the authenticity of the rest of the Discourses, they must be shown to be in the same rhythm throughout. The Synoptic evidence rather suggests that our Lord varied the form in which He conveyed His teaching to His disciples. Traces of the same rhythm can, however, be detected elsewhere in the Discourses; cf. $14^{15, 18, 21a, 23a, 24a, 27}$, 15^{5}.

Examples of four-beat rhythm in other passages in the Fourth Gospel are the following:

John 3^{18}.

'He that beliéveth on is nót condémned;
Hím
He that beliéveth nót is alreády condémned.'

John $3^{20, 21}$.

'Whoso dóeth íll háteth the líght,
And cómeth not to the líght lest his wórks should be condémned;
But he that wórketh the trúth cómeth to the líght,
That his deéds may be mánifest that they are wroúght in Gód.'

John $6^{35,37}$.

'He that cómeth to Mé shall néver húnger,
And he that beliéveth on Mé shall néver thírst.

. . . . . .

All that the Fáther gíveth Me shall cóme to Mé,
And him that cómeth to Mé I will in nó wise cast oút.'

Three-beat rhythm.

This is fairly frequent in the Synoptic Gospels, and seems mainly to characterize pithy sayings of a gnomic character, akin to the proverbs of the Old Testament, such as are found in the Sermon on the Mount. Three-beat rhythm is the rhythm of the Beatitudes (Matt. $5^{3\text{ff.}}$). Cf. the Aramaic rendering given on p. 166. Other examples are the following:

Matt. 5^{14-16} (no parallel).

'Yé are the líght of the wórld.
A city cannót be híd,
Which is sét on the tóp of a híll.
Neíther líght they a lámp,
And sét it beneáth a búshel;
Bút on the lámp-stand ⟨they sét it⟩,
And it líghteth all thóse in the hoúse.
So shíne your líght before mén,
That they may seé your wórks that are goód,
And may glórify your fáther who is in heáven.'[1]

Rendered into Aramaic this would run:

'attūn nᵉhōrēh dᵉ'āᵗmā
lā yāᵏlā mᵉdīnā dᵉtiṭṭamār

[1] For the words supplied in brackets, cf. Syr. Sin.

dil'él min ṭûr mitl'sāmâ
w'lâ madl'ḳîn bōṣînâ
ūm'sīmîn t'ḥôt mōd'yâ
'ellâ 'al m'nortâ (m'sīmīn léh)
w'hū manhâr l'kull'hôn dib'bētâ
hēkdēn yanhâr n'hōr'kôn ḳ'dām b'nē 'enašâ
d'yiḥmôn 'ōbādēkôn šappīrîn
wīšabb'ḥûn la'abūkôn d'bišmayyâ

Matt. $6^{22,23}$ = Luke $11^{34,35}$.

'The light of the body is the eye.
If so be thine eye be single,
All thy body is light;
But if so be thine eye be evil,
All thy body is dark;
And if the light that is in thee be dark,
Then the darkness how great!'[1]

bōṣînēh d'pigrâ hī 'enâ
'īn hāw'yâ 'enâk p'šīṭâ
kulléh pigrâk n'hîr
w'īn hāw'yâ 'enâk bîšâ
kulléh pigrâk ḳ'bîl
w'īn n'hōrâ d'bâk ḳ'bîl
hû ḳablâ ḥad k'mâ

Matt. 7^{6} (no parallel).

'Do not give that which is holy to the dogs,
Neither cast ye your pearls before swine;
Lest they trample them with their feet,
And turn and rend you.'

[1] The text adopted is that of Matthew, which is rhythmically superior to Luke's. Luke 11^{36}, which continues the same theme, does not in its present form exhibit any trace of rhythm.

The second couplet appears in English to consist of two-beat stichoi; but that the rhythm is properly the same as that of the first couplet appears from the Aramaic rendering.

lā tiḥ'būn ḳudšā ḥ'kalbayyā
w'lā tirmūn margālyātkōn ḳ'dām ḥ'zirayyā
d'lā y'dūšūn 'innōn b'raglēhōn
wītūbūn wībázz'ūnkōn

Matt. 8^{20} = Luke 9^{58}.

'To the fóxes thére are hóles,
To the bírds of the heáven nésts;
But to the Són of Mán there is nót
Whére He may láy His heád.'[1]

ḥ'ta'layyā 'īt ḥ'hōn bōrīn
ḥ'ōphā dišmayyā ḳinnīn
ūḥ'bár 'enāšā lēt lēh
hān d'yarkēn rēšēh

Luke 9^{62} (no parallel).

'Whoso pútteth his hánd to the ploúgh,
And túrneth his gáze to the reár,
Is not fít for the kíngdom of Gód.'

man d'rāmē y'dēh 'al paddānā
ūmístakkál la'aḥōrā
lēt šāwē ḥ'malkūtēh dēlāhā

Matt. 12^{30} = Luke 11^{23}.

'Hé that is not with Me is against Me,
And he that gáthereth not with Me, scáttereth.'[1]

man d'lēt hū 'immī ḥ'ḳiblī
ūd'lā kānēš 'immī m'baddár

[1] The two versions are identical.

Matt. 15^{14} = Luke 6^{39}.

'If the blínd leád the blínd,
Bóth shall fáll into the dítch.'[1]

'in yidbár samyā́ ʿsamyā́
ʿrēhṓn nāplʿlín bʿgumṣā́

The following passage of a different type is cast in the same rhythm.

Matt. 11^{25-27} = Luke $10^{21,22}$.

'I give thánks unto Theé, O Fáther,
Thou Lórd of heáven and éarth,
Because Thou hast hid these thíngs from the wíse [and prúdent],
And hast reveálèd thém to bábes;
Yea, Fáther, ⟨I gíve Thee glóry⟩,
For só it seemed goód in Thy síght.

Áll things are delívered to Me by My Fáther;
And none knóweth the Són save the Fáther;
Neither knóweth any the Fáther save the Són,
And hé to whom the Són will reveál Him.'

An Aramaic rendering of this passage is given on p. 171.

Examples of the use of three-beat rhythm are fairly frequent in the Fourth Gospel.

John 3^{11}.

'Thát which we knów we speák,
And thát which we have seén we téstify;
And our téstimony ye are nót receíving.'

mā́ dʿyādʿīnán mʿmallʿlīnán
ūmā́ daḥᵃmḗnan mashᵃdīnán
wʿsahᵃdūtán lēt 'atṯṯún nāsʿbín

[1] Cast in an interrogative form in Luke. The difference is due to the fact that אִם, 'if', may also introduce a question.

John 4[36].

'He that reápeth receíveth wáges,
And gáthereth fruít unto lífe [eternal].'
man dᵉḥāṣéd 'agrā́ nāséb
ūmᵉkannēš pērī́n lᵉḥayyī́n

John 6[35].

'Í am the breád of lífe;
He that cómeth to Mé shall not húnger,
And he that beliéveth shall not thírst for éver.'
'ᵃnā́ hū́ laḥmā́ dᵉḥayyī́n
man dᵉ'ātḗ lᵉwātī́ lā kāphḗn
ūman dimhēmīn bī́ lā ṣaḥḗ lᵉ'ālám

John 6[55].

'My flésh is meát indeéd,
And My bloód is drínk indeéd.'
bisrī́ min ḳᵉšṓṭ mēkā́l
wᵉ'idmī́ min ḳᵉšṓṭ mištḗ[1]

John 6[63].

'The spírit it ís that quíckeneth,
The flésh prófiteth nóthing;
The thíngs of which I spáke unto yoú,
Spírit are théy and lífe.'
rūḥā́ hī hādā́ dᵉmaḥyā́
bisrā́ kᵉlū́m la makᵃné
millayyā́ dᵉmalᵉlét lᵉkṓn
rūᵃḥ 'innū́n wᵉḥayyī́n

John 8[12].

'Í am the líght of the wórld;
He that fólloweth Me shall not wálk in dárkness,
But shall háve the líght of lífe.'

[1] Or according to the variant reading, 'true bread . . . true drink', *mēkā́l ḳaššīṭ . . . mištḗ ḳaššīṭ.*

'ᵃnā hū nᶜhōréh dᶜāᵗmā
man dᶜdābéḳ lī lā mᶜhallék bᶜḳablā
'ellā hāwé lēh nᶜhōrā dᶜḥayyīn

John 8[31,32].

'If yé abíde in My wórd,
Of a trúth My discíples are yé;
And ye shall knów the trúth,
And the trúth shall máke you freé.'

'īn 'attūn mᶜkatᵗrīn bᶜmillāy
min ḳᶜšōṭ talmīdāy 'attūn
wᶜtakᵏrūn leh ᵏḳūšṭā
wᶜḳūšṭā ḥārér ᵏkōn

Here the third line appears to exhibit two beats only.

John 8[34–36].

'Éveryone that wórketh sín,
The sláve of sín is hé.
The sláve abídeth not in the hoúse [for éver];
The són abídeth for éver.
If the són máke you freé,
Trúly freé shall ye bé.'

kol mán dᶜābéd ḥeṭ'ā
'abdéh dᶜḥeṭ'ā īt hū
'abdā lā mᶜkattár ᵇbētā [ᵏᶜālám]
bᶜrā mᶜkattár ᵏᶜālám
'īn bᶜrá ḥārér ᵏkōn
min ḳᶜšōṭ bᶜnē ḥōrīn 'attūn

John 8[39].

'If chíldren of Ábraham ye áre,
The wórks of Ábraham ye dó.'

'īn b'nōhī d' Abrāhām hāwēttūn
'abādōhī d' Abrāhām 'āb'dittūn[1]

John 13[16].

'A sérvant is not greáter than his lórd,
Nor a méssenger than hím that sént him.'

lēt 'abd rāb min mārēh
ūšlīaḥ min hāhū d'šalḥēh

It is noticeable that some of the examples characterized by this rhythm (John 4[36], 6[63a], 8[34-36], 13[16]) are of the nature of aphorisms, resembling in this respect examples in the same rhythm cited from the Synoptic Gospels.

Other instances from the Fourth Gospel of three-beat rhythm are 6[26,27], and (in the main) 10[1-5]; Aramaic renderings of these passages will be found on pp. 170, 174.

A few examples of this rhythm are to be found in *Pirkê Âbhôth*. Thus we have the opening saying ascribed to 'the men of the Great Synagogue' who were the traditional successors of Ezra (*op. cit.* I. 1).

k'yū m'tūnīm baddīn
w'ha'amīdu talmīdīm harbē
wa'asū s'yāg lattōrā

[1] Here *hāwēttūn*, *'āb'dittūn* are participles combined with the 2nd pl. pers. pronoun, lit. 'ye being', 'ye doing'; and since the participle denotes mere *duration*, apart from mark of time, the sense implied might equally well be, 'ye were being . . . ye would be doing' (or, 'ye would have been doing'). The sense adopted above conforms to the better-attested Greek reading ἐστε . . . ποιεῖτε, but the same Aramaic would yield the sense of the other current reading ἦτε . . . ἐποιεῖτε (ἄν), which is probably a correction dictated by a sense of greater fitness to the context.

'Bé delíberate in júdgement,
And raíse up discíples full mány,
And máke a hédge to the Láw.'

Hillel (i. 14).

'im 'én 'ānī lī mī lī
ūk'še'ānī l'aṣmī mā lī
we'im lō 'akšāw 'ēmātáy

'If nót for mysélf, who is fór me?
And íf for mysélf, who ám I?
And íf not nów, pray whén?'

Ḳīnā-rhythm.

Is it possible to trace, among the utterances of our Lord, any passages which seem to exhibit the characteristic rhythm of the Hebrew *Ḳīnā* or dirge—a rhythm which, as we have seen (pp. 34, 39), was by no means confined to this particular form of poem, but was used more widely in poetry of an emotional type? In the examples which are now to be given it is at any rate a striking fact that all are found among passages marked by strong emotion—moving the deepest human feelings of the Speaker, and calculated to react in the same way upon His hearers. The first example which we shall take belongs to Q, and is found in Luke 13^{23-27} (partial parallels, not similarly rhythmical, in Matt. $7^{13,22,23}$). It will be noticed that in this passage the whole is not rhythmical, as a carefully elaborated poem would be, but there is a setting which structurally takes the form of prose, yet which by no means detracts from the solemn and mournful flow of the *Ḳīnā*-verses. In the rendering which we give these latter are distinguished by indentation and stress-accents.

23. 'And one said to Him, Lord, are there few that
shall be saved? And He said to them,

24. Exért yoursélves to énter
by the nárrow gáte;
For mány [I say unto you] shall seék to énter,
and shall nót be áble.

25. Once the máster of the hoúse hath arísen,
and hath shút the doór,
And ye begín to stánd withoút,
and to knóck the doór,
saying, Lord, open to us;
and He shall answer and say to you,
Í have no knówledge óf you,
whénce ye áre;

26. then shall ye begin to say;
We did éat and drínk befóre Thee,
and Thou didst téach in our streéts;

27. and He shall say, I say unto you,
Í have no knówledge óf you,
whénce ye áre;
Gét you awáy from Mé,
all ye wórkers of iníquity.'

In order to show how perfectly this represents the Hebrew *Ḳīnā*, we give a Hebrew rendering in Biblical style.

24. *hiṯkatt'šū lābō*
baššá'ar haṣṣár
kī rabbīm y'baḳḳ'šū lābō
w'lō yūkálu

25. *'im ḳám bá'al habbáyit*
wayyisgōr haddélet
w'tāḥéllū la'ᵃmōd baḥūṣ
w'lidpōḳ 'al haddélet

lēmōr 'ᵃdōnāy pitḥā lānū
w'ānā w'āmar 'ᵃlēkem
'ēnénnū yōdéᵃ 'etkém
mē'áyin 'attém

26. *'āz tāḥēllū l'dabbēr*
'ākálnu w'šātínū l'phānékā
ūb'šūḳénū limmádtā

27. *w'āmar 'āmartī lākem*
'ēnénnū yōdéᵃ 'etkém
mē'áyin 'attém
súrū lakém mimménnī
kol póᵃlē 'áwen

If we now translate the passage into Galilacan Aramaic, the *Ḳinā*-rhythm is no less clear.

24. *'itkatl'šún l'mē'ál*
b'tar'á 'ay'ḳá
d'saggī'ín yib'ón l'mē'ál
w'lá yāk'lín

25. *kad ḳám márćh d'baytá*
wa'ᵃḥád dāšá
ūt'šārón ḳāy'mín b'bārá
ūmaḳḳ'šín 'al dāšá
w'ām'rīn māran p'taḥ lan
whū 'ānē w'āmar l'kōn
lēná makkér l'kón
min hán 'attún

26. *b'kēn t'šārōn 'ām'rīn*
'ᵃkálnan ūš'tínan ḳ'dāmák
ūb'šūḳénan 'allépht

27. *whū 'āmar 'āmarnā l'kōn*
lēná makkér l'kón
min hán 'attún

'ítrak'ķún minní
kol 'āb'dé šikrá [1]

The following fairly lengthy passages from Mark appear to be framed in this rhythm.

Mark 2^{19-22} = Matt. 9^{15-17} = Luke 5^{34-39}.

'Can the children of the bride-chamber moúrn
while the brídegroom is with them?
So lóng as the brídegroom is with them
they cánnot fást.
But the dáys shall cóme when the brídegroom shall be táken fróm them,
and thén shall they fást.
No one pútteth a pátch of néw clóth
upon an óld gárment;
For its fúlness táketh from the gárment,
and a [worse] rént is máde.
Neither poúr they néw wíne
into óld wíne-skins;
Ótherwise the wíne-skins are rént,
and the wíne is spílled [and the skins perish].
But [they put] néw wíne into frésh wíne-skins,
and bóth are presérved.' [2]

[1] In the Hebrew and Aramaic renderings it is assumed that ἀφ' οὗ in *v.* [25] represents an original 'When', introducing a new sentence after a full stop. The apodosis is then most naturally to be found in 'and (= then) ye shall begin to stand without' (i.e. καὶ ἄρξεσθε in place of καὶ ἄρξησθε); though it is possible to treat this as a continuation of the protasis, and to find the apodosis in 'and (= then) he shall answer, &c.' It seems clear, however, that Luke, in rendering ἀφ' οὗ . . . καὶ ἄρξησθε, intended a close connexion with the preceding sentence—'shall not be able, from the time when, &c.'

[2] Here we follow the text of Matthew, which, as judged by the rhythmical standard, is certainly superior to that of Mark. Note that in Mark 2^{19} the placing of the infinitive νηστεύειν after the temporal clause (so Luke ποιῆσαι νηστεύειν) is less natural in a Semitic language

Mark 8^{34-38} = Matt. 16^{24-27} = Luke 9^{23-26}.

'If any wísheth to cóme after Mé,
let him denỳ himsélf;
And let him táke up his crósss daíly,
and cóme after Mé.

For whoso wísheth to sáve his lífe,
hé shall lóse it;
But whoso lóseth his lífe for My sáke,
hé shall sáve it.

For what prófiteth a mán if he gáin the whole wórld,
and fórfeit his lífe?
Or whát shall a mán gíve
in exchánge for his lífe?

than is the position of *πενθεῖν* in Matthew after the verb which governs it and before the temporal clause. In Mark 2^{20} the addition of *ἐν ἐκείνῃ τῇ ἡμέρᾳ* (Luke *ἐν ἐκείναις ταῖς ἡμέραις*) throws out the rhythm by adding two stresses to the short two-stress member of the *Kīnā*-verse, and is not found in Matthew. In Matt. 9^{16} *οὐδεὶς δὲ ἐπιβάλλει ἐπίβλημα ῥάκους ἀγνάφου κτλ.* gives the original Semitic order of words rather than Mark 2^{21}, *οὐδεὶς ἐπίβλημα ῥάκους ἀγνάφου ἐπιῤῥάπτει κτλ.* In Mark 2^{21} *εἰ δὲ μὴ, αἴρει τὸ πλήρωμα ἀπ' αὐτοῦ τὸ καινὸν τοῦ παλαιοῦ* is more awkward than Matthew's simple and rhythmical *αἴρει γὰρ τὸ πλήρωμα αὐτοῦ ἀπὸ τοῦ ἱματίου*, and has the air of an unnecessary attempt at explanation (Luke's parallel is clearly paraphrastic). May we not infer from these facts that the passage really belonged originally to Q, and was derived thence by Mark less faithfully than by Matthew? The only passage given above which is not found in Matthew is the second *Kīnā*-verse, derived from Mark 2^{19b}, which is adopted as perfectly rhythmical and as possibly omitted through accident by Matthew owing to its resemblance to the temporal clause in the preceding question. It is possible, however, that both this and the last verse ('But they put new wine, &c.'), which is not found in Mark, may be of the nature of explanatory additions; in which case we would have three couplets, dealing respectively with the children of the bridechamber, the garment, and the new wine. The words in square brackets are so marked as rhythmically superfluous. In regard to the last, we may note that 'New wine into fresh skins' may very likely have been a current proverbial saying.

For the Son of Mán shall cóme in the glóry of His Fáther
with His hóly ángels,
And thén shall He rénder to eách
accórding to his wórk.'[1]

On the occurrence of more than three stresses in the first member of the *Ḳīnā*-verse, as occurs a few times in each of these passages, cf. p. 42.

In the parable of the Sheep and the Goats (Matt. $25^{31\,ff.}$) it is very striking that, when the emotion reaches its highest point, the rhythm at once becomes that of the *Ḳīnā* (*vv.* $^{34\,ff.}$).

'Then the king shall say to those on his right hand,
Cóme, ye blésséd of my Fáther,
Inhérit the kíngdom prepáred for you
from the foundátion of the wórld.
Becaúse I was húngry and ye féd me;
I was thírsty, and ye refréshed me.

[1] Here again, if our rhythmical scheme is right, Matthew represents the nearest approximation to the original; and the version given above presents this text, except that in the second *Ḳīnā*-verse we have adopted *καθ' ἡμέραν* from Luke, and in the fourth verse Luke's *οὗτος* as representing an emphatic הוּא, which we assume to have stood also in the corresponding clause in the third verse. We assume also in the fourth verse that Mark and Luke *σώσει*, which gives a complete inversion of terms ('save . . . lose', 'lose . . . save') is original rather than Matthew *εὑρήσει* (cf. p. 74). The fact that the addition *καὶ τοῦ εὐαγγελίου* in Mark 8^{35} spoils the characteristic form of our Lord's antithetic parallelism, and is therefore probably a gloss, has already been noted (cf. p. 74). Finally, the last two *Ḳīnā*-verses, as they stand in Matt. 16^{27}, are perfect in form if we adopt 'holy' before 'angels' from Mark and Luke (so D, Pesh. in Matt.), but the corresponding passage in Mark 8^{38}, Luke 9^{26}, seems to show no trace of *Ḳīnā*- or other form of rhythm. It would seem to follow that this also is originally a Q passage, which Matthew has preserved more accurately in the main than Mark.

A stránger was Í, and ye hoúsed me;
náked, and ye clád me.
Sick was Í, and ye vísited me;
in príson, and ye cáme unto me.

Then shall the righteous answer him, saying.
Lord,
When sáw we thee húngry and noúrished thee;
or thírsty and refréshed thee?
When sáw we thee a stránger and hoúsed thee,
or náked, and clád thee?
When sáw we thee sick, ⟨and vísited thee⟩;
or in príson, and cáme unto thee?

And the king shall answer and say unto them,
Vérily I sáy unto yoú,
Thát which ye díd unto óne of these léast of my bréthren,
unto mé ye díd it.'[1]

An Aramaic rendering of the first half of the parable is given on p. 172.

[1] In *v.* [36], *ἠσθένησα καὶ ἐπεσκέψασθέ με, ἐν φυλακῇ ἤμην καὶ ἤλθατε πρός με*, the supposition of a word-for-word translation would give two stresses only to the first half-verse, and three to the second: 'I was sick, and ye vísited me; | in príson was Í, and ye cáme unto me'; and so Pal. Syr. ܐܚܝܡ ܐܦܩܕܬܢܝ ܒܫܡ .ܠ. ܚܫܚܬ ܘܐܬܝܬ ܠܘܬܝ ܒܒܝܬ ܐܣܝܪܐ ܐܢܐ ܘܐܬܝܬ ܠܘܬܟ. ,ܚܠܝܠ, i. e. *ἠσθένησα* is represented by a single verbal form *'elbīšel*, and *ἤμην* has its equivalent in the substantive verb *hᵃwīl*. The rendering which we presuppose is מְרַע הֲוִית וְאַסְעַרְתּוּנִי | בְּרֻבְשָׁיָא וְאַלְוִיתּוּנִי, i.e. *mᵉra' hᵃwēl* = lit. *ἀσθενὴς ἤμην*, and *ἤμην* in the second half-verse is understood and not expressed. This gives us our 3 + 2 stress *Kīnā*-verse, and may be held to be justified in view of the clear indications that the passage as a whole is cast in this rhythm. The addition in angular brackets in *v.* [39] is supplied from *v.* [36], as parallelism and rhythm demand.

The Fourth Gospel supplies one striking example of this rhythm.

John 16^{20-22}.

'*Yé* shall wéep and lamént,
but the wórld shall rejóice;
Yé shall be sórrowful, but your sórrow
shall be túrned into jóy.

A wóman when she is in trávail hath sórrow,
because her houŕ is cóme;
But whén she is delívered of the chíld,
she remémbereth not the ánguish
[for joy that a man is born into the world].

And yé also nów have sórrow,
but I will sée you agáin,
And your héart shall rejoíce, and your jóy
none táketh fróm you.'

The passage in square brackets, which breaks the rhythm, may well be an explanatory addition to the original words. In the second and last *Ḳīnā*-verses the caesura is purely formal, the sense-division giving 2 + 3 stresses. This can be paralleled from the Old Testament: cf. the examples given on p. 39.

Shorter passages in the Synoptists in the same rhythm are the following:

Matt. 11^{28-30} (no parallel).

'Cóme unto Mé, all ye weáry and búrdened,
and Í will refrésh you.
Táke My yóke upón you,
and leárn of Mé;

For meék am Í and lówly of heárt,
and ye shall rést your soúls.
For My yóke is eásy,
and My búrden líght'.[1]

Matt. $13^{16,17}$ = Luke $10^{23,24}$.

'Bléssed are your éyes, for they sée,
and your éars, for they heár.
Verily I say unto you,
Mány próphets and ríghteous have desíred to sée
the thíngs which ye sée,
and have nót seén,
And to heár the things which ye heár,
and have nót heárd.'[2]

Luke $10^{41,42}$ (no parallel).

'Martha, Martha,
Thou art cáreful and troúbled about mány things;
but óne thing is neédful;
And Máry hath chósen the goód part,
which shall not be táken fróm her.'

In *v.* [28] *ἀναπάυσω ὑμᾶς* represents a single term in the original, viz. the Aph'el (causative) form of *nūᵃḥ*, 'to rest', with pronominal suffix, *'ᵃnīḥᵃkŏn*, which, with the emphatic personal pronoun *'ᵃnā* preceding, gives the two stresses of the second member of the verse—hence the rendering 'and Í will refrésh you' rather than the familiar 'and I will give you rest', which suggests three stresses. It is assumed that in *v.* [29] *καὶ εὑρήσετε ἀνάπαυσιν* likewise represents the Aph'el of this verb, *ūᵇnīḥūn*.

[2] דְּחָזִין . . . דְּשָׁמְעִין may mean either 'because they see . . . because they hear' (Matt. *ὅτι βλέπουσιν . . . ὅτι ἀκούουσιν*), or 'which see . . . which hear' (Luke *οἱ βλέποντες*). On the ambiguity of the demonstrative particle דְּ as leading at times to mistranslation (*ὅτι* for relative, and *vice versa*) cf. the writer's *Aramaic Origin of the Fourth Gospel*, pp. 76 ff.

In Matt. 23^{37-39} = Luke $13^{34,35}$ we have our Lord's lament over Jerusalem, which might be expected to be cast into the form of a *Qīnā*; and this seems to be so.

'Jerúsalem, Jerúsalem, that sláyeth the próphets,
and stóneth her méssengers,
How mány tímes have I lónged
to gáther thy chíldren,
Like a hén that gáthereth her chícks
beneáth her wíngs:
Yet ye would not.
Behóld, there remaíneth to yoú
your hoúse a desolátion.
I say unto you, ye shall not see Me until ye say,
Bléssed He that cómeth in the náme of the
Lórd.'[1]

Here καὶ οὐκ ἠθελήσατε falls like a sigh between the second and third *Qīnā*-verses. The last line—a quotation from Ps. 118^{26}—has four stresses in Hebrew:

bārūk habbā̀ bᵉšḗm Yahwéh.

[1] Matthew and Luke are nearly identical; but Matthew gives ἐπισυνάγει after ὄρνις, while Luke leaves it to be inferred from the preceding ἐπισυνάξαι (Matt. ἐπισυναγαγεῖν), and Matthew's ἔρημος is omitted by Luke. Both these words are essential to the rhythm, and Matthew may therefore be considered to offer a closer reproduction of the original Aramaic than Luke.

IV

THE USE OF RHYME BY OUR LORD

Translation into Aramaic of the portions of our Lord's teaching which exhibit the characteristics of Hebrew poetry reveals a further interesting fact, namely, that He seems not infrequently to have made use of *Rhyme*. This is the more remarkable in view of the infrequency of this trait in the literary poetry of the Old Testament, in which the few occurrences which can be collected seem for the most part to be rather accidental than designed, and opportunities for rhyming offered by the use of similar suffix-forms in parallel expressions are neglected, if not avoided. For example, Ps. 2 contains rhymes in *v.*[3] *mōsᵉrōṯémō* 'their bonds', *ʿᵃbōṯémō* 'their cords'; *v.*[6] *malkí* 'my king', *har ḳodší* 'my holy hill' ('hill of my holiness'). Had the poet, however, been set upon rhyming, he might have produced it in *v.*[5] by rhyming *bᵉʾappó* 'in his anger' with *baḥᵃrōnó* 'in his hot displeasure'; or *ʾēlémō* 'unto them' with *yᵉbahᵃlémō* 'he shall dismay them'. Instead of this, he deliberately prefers the literary elegance of contrasted position of the parallel verbs—first in the sentence in stichos *a*, but last in stichos *b*:

ʾāz yᵉdabbér ʾēlémō bᵉʾappṓ
ūbáḥᵃrōnṓ yᵉbahᵃlémō

'Then shall He spéak unto thém in His ánger,
And in His hót displeásure He shall dismáy them.'

Similarly, in *v.*[8] *naḥᵃlāṯᵉkā* 'thine inheritance' is not rhymed with *ʾᵃḥuzzāṯékā* 'thy possession', nor in *v.*[9] is *tᵉrōʿém* 'thou shalt break them' rhymed with *tᵉnappᵉṣém* 'thou shalt shatter them', but the device of contrasted position is adopted as in *v.*[5]. In Ps. 54 we find three examples of rhyme (*vv.*[3,4,6] Heb.; *vv.*[1,2,4] E.VV.); but this is exceptional.

There is, however, a class of ancient Hebrew poetry in which the use of rhyme was probably a favourite device, namely, the popular poetry of the relatively uncultured. Not much of this has survived in the Old Testament; but, considering its paucity, it is remarkable how frequently it is characterized by the obviously intentional use of rhyme. An instance, in the crudest doggerel form, is seen in the song which is ascribed to the Philistine populace upon the captivity of Samson, Judges 16[24].

nātán ʾᵉlōhéynū
bᵉyādéynū ʾet ʾōyᵉbéynū
wᵉʾet maḥᵃrîb ʾarṣéynū
wᵉʾaššer hirbâ ʾet ḥᵃlāléynū

'Our gód has gíven
Into our hánd our énemy,
And him who rávaged our lánd,
And múltiplied our slaín.'

Here the rhyme is formed by the suffix *-éynū* 'our' in conjunction with the varying radical preceding. Another instance from the Samson stories is seen in Judges 14[18], with rhyme on the suffix *-î* 'my'.

lūlé ḥᵃraštém bᵉʿeglāṯî
lṓ mᵉṣāṯém ḥîdāṯî

'Hád ye not plówed with my heífer,
Ye hád not discóvered my ríddle.'

Similar in character is the improvisation of the women who greet Saul and David after the victory over the Philistines, 1 Sam. 18[7] (rhyme on *-āw* 'his').

hikkā Šā'úl ba'ᵃlāpháw
w'Dāwíd b'ribᶜbōtáw

'Saúl has slaín his thoúsands,
And Dávid his téns of thoúsands.'

The ancient 'Song of the Sword', Gen. 4[23,24] (the English rendering of which has been given on pp. 30, 31), offers a rhyme upon the suffix *-ī* 'my' which is clearly not accidental.

'Ādā w'Ṣillā šᵐmā'an ḳōlí
nᵉšē Lémek ha'ᵃzénnā 'imrātí
kī 'íš hārágtī l'phiṣ'í
w'yéled l'ḥabbúrāti
kí šib'ātáyim yuḳḳam Ḳáyin
w'Lémek šib'ím w'šib'á

In Isaac's blessing of Jacob in Gen. 27 we find two rhyming couplets in *v.*[29].

yá'abdúkā 'ammím
w'yišta ḥᵃwú l'kā l'ummím
hᵉwē gᵉbír l'aḥḥékā
w'yišta ḥᵃwú l'kā bᵉnē 'immékā

'Sérvice be dóne thee by peóples,
Hómage paíd thee by nátions;
Bé thou lórd o'er thy bréthren,
Yield thee hómage the sóns of thy móther.'

In the first couplet the rhyme is formed by the plural termination *-ím*; in the second by the suffix *-ékā* 'thy'.

Jacob's blessing of Judah (Gen. 49[11]) yields a quatrain rhymed throughout on the suffix *-ô* 'his'.

'ōṣᵉrî laggéphen 'îrô
wᵉlassōrḳā bᵉnî 'atōnô
kibbés bayyáyin lᵉbūšô
ūbᵉdám ʿᵃnābîm sūtô

'Binding to the víne his foál,
And to the choíce vine the cólt of his áss,
He hath wáshed in wíne his gárment,
And in the bloód of grápes his raíment.'

In the old poem on Sihon king of the Amorites in Num. 21 we have, in *v.* [28], an example of a quatrain with rhyming stichoi 1, 2, and 4, and non-rhyming 3, as so frequently in Arabic poetry.

kī 'éš yāṣᵉ'á mē Ḥešbṓn
lehābá mikkiryát Sīḥṓn
'ákᵉlā 'Ar Mō'áb
bāʿᵃrá bāmṓt 'Arnṓn[1]

'For fíre went fórth from Heshbón,
A fláme from the tówn of Sihón;
It devoúred Ár of Moáb,
It kíndled the heíghts of Arnón.'

Precisely similar is Balaam's oracle against the Kenites in Num. 24[21,22].

'étān mṓšabékā
wᵉsîm bᵉséla' ḳinnékā
kī 'im yihyé lᵉbā'ēr Ḳáyin
'ad mā 'Aššūr tišbékā

[1] Emending בְּעָרָה, 'It kindled', in place of בַּעֲלֵי, 'The lords of', as demanded by the context.

'Endúring ís thy dwélling,
And sét in the crág thy nést;
Yet déstined for wásting is Ḳáyin,
Till Ásshur cárry thee cáptive.'

The most frequent use of rhyme in the Old Testament is found in the Song of Songs, which is undoubtedly based upon popular folk-song. This has been illustrated by the present writer in *Journal of Theological Studies*, x (July 1909), pp. 584 ff. An instance of an elaborately rhymed poem may be seen in *ch.* 8^{1-3}.

mí yittenkā́ kᵉāḥ lí
yōnḳ́ ᵏdé 'immí́
'emṣāᵃkā́ baḥúṣ 'eššāḳᵉkā́
gám lō yābúzū lí
'enhagᵉkā́ ᵃbī'ᵃkā́
'el bét 'immí́ tᵉlammᵉdénī
'aškᵉkā́ miyyén hāréḳaḥ
mᵉᵃsís rimmōní́
ᵏmólō táḥat rōší
wímīnṓ tᵉḥabbᵉḳénī

Here the rhyme of lines 1, 2, and 4 is repeated in lines 8 and 9, and into this scheme there is woven the rhyme of lines 6 and 10. A subordinate rhyme or assonance may be found in the repetition of the suffix *-ká* in lines 3, 5, 7.

The following is an attempt to reproduce rhyme and rhythm in English.

'Woúld that thoú wert my bróther,
Who súcked at the breásts of my móther!
When I foúnd thee withoút I would kíss thee,
Nor feár the reproách of anóther;
Would leád thee, would bríng thee
To the hoúse of my móther who traíns me,

Would gíve thee to drínk spiced wíne,
Púre pomegránate, none óther.
—His léft arm is únder my heád,
And seé! his ríght arm enchaíns me.'

The poem of *ch.* 6^{1-3} is complete in itself, and makes use of the masculine plural termination *-ím* to furnish a rhyme in lines 2, 7, 8, 10.

'ánā hālák dōdék
háyyāphá bannaším
'ánā pānấ dōdék
ấnt'bakšénnu 'immák
dōdí yārád l'gannṓ
lá'arūgṓt habbṓsem
lir'ṓt baggannṓm
w'lilḳṓṭ šōšannṓm
'anṓ l'dōdí w'dṓdī lí
hārō'é́ baššṓšannṓm

Reproducing rhyme and rhythm we may render:

'Whíther has góne thy lóve,
Thoú whom beaúty dówers?
Whíther has túrned thy lóve?
Lét us seék him wíth thee.
My lóve has gone dówn to his gárden,
Dówn to the béds of the spíces,
To shépherd in the bówers
And gáther the flówers.
Í am my lóve's, and my lóve is míne,
Who shépherds amóng the flówers.'

These two poems by no means stand alone as illustrations of the author's partiality for rhyme. Other instances of its employment may be gathered from all parts of the book. Thus in *ch.* 8^{6} we have:

sīmḗnī kaḥōtám 'al libbékā
kaṣṣāmíd 'al z'rō'ékā
kī 'azzā́ kammā́wet 'ahᵃbā́
ḳāšā́ kiš'ól ḳin'ā́
r'šāphéhā ríšphē 'éš
šalhébetyā́ [1]

i.e. (without attempting to reproduce the rhyme):

'Sét me as a seál upon thine heárt,
Ás a brácelet upon thine árm:
For stróng as deáth is lóve,
Hársh as She'ól is jeálousy,
Its bólts are bólts of fíre,
A fláme of Yá.'

In *ch.* 5[1] every stress-word in each line rhymes with its corresponding word in lines 1 to 4, and there is a similar correspondence between lines 5 and 6:

bā́tī l'ganní 'ᵃḥōtī́
'ārítī mōrī́ 'im b'sāmī́
'ākáltī ya'rī́ 'im dibší
šātítī yēnī́ 'im ḥᵃlābī́
'iklū́ rē'ím
šikrū́ dōdím [2]

'I have éntered my gárden, my síster;
I have gáthered my mýrrh with my bálsam;
I have eáten my cómb with my hóney;
I have drúnk my wíne with my mílk.
Come, eát, O friénds;
Be drúnk with lóve.'

[1] בַּצָּמִיד, 'as a bracelet', is substituted for כַּחוֹתָם, 'as a seal', repeated from the preceding line.

[2] The text adds כַּלָּה, 'bride', after *'ᵃḥōtī́*, 'my sister' (perhaps a marginal note to explain the reference), and reads in the last line שִׁתוּ וְשִׁכְרוּ, 'drink and be drunk', instead of שִׁכְרוּ merely.

Particularly striking is the use of rhyme in the gnomic sayings of the 'Wise', in which its employment would make an appeal to the popular taste, and form an aid to memory. Numerous examples are to be found throughout the Book of Proverbs, and in the Hebrew text of Ecclesiasticus. Occasionally we find recurrent rhymes in passages of considerable length. Examples of this are:

Prov. 5^{7-14}.

7. *w'attā bānīm šim'ū lī*
w'al tāsūrū mē'imrē phī
8. *harḥēq mē'ālêhā darkékā*
w'al tiqráb 'el pétaḥ bētáh
9. *pen tittēn la'aḥērīm hōdékā*
ūš'nōtékā l'ákzārī
10. *pen yisb'ū zārīm kōḥékā*
wa'aṣābéka b'bēt nokrī
11. *w'nāhamtā b'áḥ'rītékā*
biklōt b'sār'kā ūš'ērékā
12. *w'āmartā*
'ēk sānē'tī mūsār
w'tōkáḥat nā'áṣ libbī
13. *w'lō šāmá'tī b'qōl mōráy*
w'limlammd'day lō hiṭṭītī 'oznī
14. *kim'áṭ hāyītī b'kol rā'*
b'tōk qāhāl w'ēdā

7. 'And nów, O ye sóns, hear mé,
And depárt not from the wórds of my moúth.
8. Remóve far fróm her thy wáy,
And approách not the doór of her hoúse;
9. Lest thou gíve to óthers thine hónour,
And thy yeárs to óne without rúth;

10. Lest strángers be fílled with thy stréngth,
And thy lábours be in the hoúse of an álien;

11. And thou gróan in thy látter énd,
When thy bódy and thy flésh are consúmed,

12. And sáy,
"Hów have I háted instrúction,
And my heárt despísed reproóf,

13. Neither have I obéyed the voíce of my teáchers,
Nor to my instrúctors have I inclíned mine eár!

14. Well nígh have I cóme to all íll
In the mídst of the congregátion and assémbly".'

Here the combination of rhyme with the three-beat rhythm makes the passage go with a fine swing. The interlacing of the rhymes is most skilful and effective. Very striking in the distichs of *vv.* 9,10,13 is the way in which the rhyme of the last-stressed word of the first line is taken up and reinforced by the first-stressed word of the parallel line (*hōdékā—ūśnōtékā*; *kōḥékā—wa'aṣābékā*[1]; *mōráy—wᵉlimlammᵉdāy*). In the last instance:

wᵉlō šāmá'tī bᵉḳṓl mōráy
wᵉlimlammᵉdáy lō hiṭṭíṭī 'oznî,

[1] We may notice that, in these two examples, we have proof (if that be thought to be necessary) that the pausal system of the Massoretes is not a late invention, but is primitive. All the rhymed endings in ךָ֫—, *-ékā*, 'thy', at the end of lines are attached to *singulars*, and, if they did not stand in pause, would take the form ךָ֬—, *-ᵉkā́*; e. g. *hōdᵉkā́*, 'thine honour'. In order to form a reinforcing rhyme in the first stress-syllable of the parallel stichos which is *not* in pause, the poet has to use *plural* forms (*ʃᵉnōtékā*, 'thy years', *'ᵃ ābᵉkā́*, 'thy labours') in which the suffix is ךָ֫—, *-ékā*, whether the word is non-pausal or pausal.

which we may in a measure reproduce by rendering,

'Neither have I obéyed the voíce of my teáchers,
Nor to my preáchers have I inclíned my eár,'

wᵉlimlammᵉdáy follows upon *mōráy* almost like a great clash of bells, and is intended, we may conjecture, to reproduce the loud iteration of the warnings addressed to the sinner—all to no effect.

Ecclus. 13^{1-7}.

'im tikšar lố yáᵃbōd bắk
wᵉ'im tikrāʿ yaḥmṓl ʿālékā
'im yeš lᵉkấ yēṭíb dᵉbārấw 'immắk
wīrōšeškấ wᵉlố yikʿab lố
ṣōrek lố 'immᵉkấ wᵉhḗšaʿ lắk
wᵉsiḥḥḗḳ lᵉkấ wᵉhibṭīḥékā
ʿad 'ᵃšér yōʾíl yᵉhátēl bắk
paʿᵃmáyim šālṓš yaʿᵃrīṣḗkā
ūbᵉkḗn yirʾᵃkấ wᵉhitʿábbēr bắk
ūbᵉrōšṓ yānīʿ ʿlḗkā[1]

'If thou sérvest his túrn, he will máke thee his sláve,
But if thou faílest, he will lét thee alóne;
If thou hást, he will gíve thee the faírest of wórds,
And will fleéce thee withoút remórse.
Hath he neéd of theé? He will flátter thee wéll,
And will jóke thee, and caúse thee to trúst him;
As lóng as it sérve, he will máke thee his spórt,
Twíce, yea thríce, will he cheát thee;
And thén he will seé thee and páss thee bý,
And will sháke his heád at thy plíght.'

Cf. also the rhymes in *vv.*^{16abcd,17b,18a,23ab} of the passage from Ecclus. 38 quoted on p. 52.

[1] The position of the stress-accents in this passage, particularly in the first four lines, is peculiarly difficult to decide.

Very commonly the verses fall into quatrains, which may contain rhymes in two, three, or (more rarely) in all four of the lines. Examples are:

Prov. $1^{15,16}$.

bᵉnî 'al tēlēk bᵉdérek 'ittám
mᵉnaʿ raglᵉkā minnᵉtîbōtām
kī raglēhém lārāʿ yārūṣū
wîmahᵃrū lišpok dām

'My són, do not gó in the wáy with thém;
Withhóld thy foót from their dévious páths:
For their feét do rún unto évil,
Ánd they make speéd to shed bloód.'

Ecclus. 6^{25-27}.

hāṭ šikmᵉkā wᵉśaʾéhā
wᵉʾal takōṣ bᵉtaḥbûlōtéhā
dᵉrōš waḥᵃkōr bakkéš ūmᵉṣā
wᵉhéḥᵉzaktāh wᵉʾal tarpéhā

'Bów down thy shoúlder and beár her,
And bé not thou cháfed by her coúnsels;
Reseárch and explóre, seek oút and attaín,
And grásp her and dó not reléase her.'

The following forms of rhymed quatrains are to be found in these books:

Rhyming 1, 2, 3, 4. Ecclus. 4^{29-30}, 12^{12}, 35^{24-25}, 36^{18-19}.

Rhyming 1, 2, 3; non-rhyming 4. Prov. 2^{6-7}, 5^{3-4}, 22^{18-19}; Ecclus. 9^{6-7}, 13^{15-16}, 16^{11-12}, 36^{20-21}.

Rhyming 1, 2, 4; non-rhyming 3. Prov. 1^{15-16}, 3^{13-14}; Ecclus. 4^{22-23}, 6^{25-27}, 46^{19}.

Rhyming 1, 3, 4; non-rhyming 2. Prov. 3^{7-8}, 3^{21-22}; Ecclus. 9^{1-2}, 9^{15-16}, 14^{23-24}, 16^{24-25}, 31^{4}.

Rhyming 2, 3, 4; non-rhyming 1. Prov. 4^{20-21}, 7^{2-3} Ecclus. 14^{1-2}.

Rhyming 1, 2, and 3, 4. Ecclus. 30^{23}, 38^{16}.

Rhyming 1, 3, and 2, 4. Prov. 5^{9-10}, 13^{24-25} (if a quatrain, and not two unconnected distichs).

Rhyming 1, 4, and 2, 3. Prov. 2^{2-3}.

Rhyming 1, 4; non-rhyming 2, 3. Prov. 3^{5-6}, 3^{23-24}, 4^{8-9}, 4^{12-13}, 5^{17-18}, 7^{8-9}; Ecclus. 46^{9}.

Rhyming 2, 3; non-rhyming 1, 4. Prov. 23^{1-2}; Ecclus. 11^{8-9}.

Rhyming 2, 4; non-rhyming 1, 3. Prov. 4^{24-25}, 5^{12-13}; Ecclus. 9^{3}, 15^{2-3}, 15^{7-8}, $16^{7-8,9-10}$, 41^{9}, 43^{28-29}, 45^{19}.

Examination of the rhymes offered by these specimens of gnomic poetry reveals a development in method. In the specimens of folk-poetry first cited the rhyme is produced by the use of identical suffix-forms, *-ī* 'my', *-ékā* 'thy', &c., or the fem. sing. termination *-ā́*, or the plural terminations masc. *-ím*, fem. *-ṓt*, in combination with the varying radical preceding. The only exception is the rhyme on the termination *-ṓn* in the names Heshbón, Sihón, Arnón in Num. 21^{28}. In Proverbs and Ecclesiasticus, however, while the great majority of rhymes are produced by this method, we further find abundant evidence of an attempt to produce rhyme by the use of words with *unrelated terminations*. The following are examples:

1. The suffix יִ- *-ī* 'my' rhymed with a formative termination *-ī́*. Prov. 5^{7-14} לִי *lī* 'to me', פִּי *pī́*, 'my mouth', &c., rhymed with אַכְזָרִי *'akzārī́* 'cruel', נָכְרִי *nokrī́* 'alien'.

2. The suffix ה- *-āh*, 'her' rhymed with the fem. sing. termination ה- *-ā́*. Prov. 3^{13-14} תְּבוּאָתָהּ *tᵉbū'ātā́h* 'her produce' rhymed with חָכְמָה *ḥokmā́* 'wisdom', תְּבוּנָה *tᵉbūnā́* 'understanding'; Prov. 5^{3-4} חִכָּהּ *ḥikkā́h* 'her palate' with זָרָה *zārā́* 'a strange woman', לַעֲנָה *la'ᵃnā́*

'wormwood'; Prov. 7^{8-9} פִּנָּה *pinnáh* 'her corner' with אֲפֵלָה *'aphēlá* 'darkness'; Prov. 9^{1} בֵּיתָהּ *bētáh* 'her house' with שִׁבְעָה *šib'á* 'seven'; Prov. 31^{26} לְשׁוֹנָהּ *l'šōnáh* 'her tongue' with חָכְמָה *ḥokmá* 'wisdom'.

3. The suffix ־ָה *-áh* 'her' rhymed with a radical ל״א verbal form. Prov. 8^{1} קוֹלָהּ *qōláh* 'her voice' with תִּקְרָא *tiqrá* 'she calls'; Prov. 31^{10} מִכְרָהּ *mikráh* 'her price' with תִּמְצָא *timṣá* 'can find'.

4. The suffix ־ֶיהָ *-éhā* 'her' apparently rhymed with a ל guttural 3rd fem. perfect pausal form in Prov. 2^{17} נְעוּרֶיהָ *n'ūréhā* 'her youth', שָׁכֵחָה *šākéḥā* 'she has forgotten'.

5. The suffix ־ָם *-ám* 'their' rhymed with a radical form. In Prov. $1^{15,16}$ with דָּם *dám* 'blood'; in Ecclus. 44^{1-8} with עוֹלָם *'ōlám* 'eternity'.

6. The fem. sing. termination ־ָה *-á* rhymed with a radical form. Prov. $2^{2b,3a}$ תְּבוּנָה *t'būná* 'understanding' with תִּקְרָא *tiqrá* 'thou callest'; Prov. 9^{13} הֹמִיָּה *hōmiyyá* 'noisy' with מָה *má* 'anything'.

7. A formative termination rhymed with a radical form. Prov. 1^{11} חִנָּם *ḥinnám* 'causeless' (*-ám* formative) with דָּם *dám* 'blood'; Ecclus. 36^{29} קִנְיַן *qinyán* 'possession' (*-án* formative) with מִשְׁעָן *miš'án* 'support' (from root *ša'án* with preformative מ).

8. Two radical forms with accidentally rhyming terminations. Prov. 13^{21-25} מוּסָר *mūsár* 'instruction', תֶּחְסָר *tḥsár* 'shall lack'; Prov. 21^{12} רָשָׁע *rāšá'* 'wicked', רָע *rá* 'evil'; Ecclus. 6^{3} תְּשָׁרֵשׁ *t'šārés* 'it will uproot', יָבֵשׁ *yabéš* 'withered'; Ecclus. 7^{18} בְּמָחִיר *bimḥír* 'for a price', אוֹפִיר *'Ophír* (place-name); Ecclus. 7^{21} כְּנַפְשׁ *k'náphš* 'like (your)self', חָפְשׁ *ḥáphš* 'freedom'; Ecclus. 11^{7} תְּסַלֵּף *t'salléph* 'subvert', תּוֹכֵף *tōképh* 'rebuke'; Ecclus. $11^{8b,9a}$ תְּדַבֵּר *t'dabbér* 'speak', תְּאַחֵר *t'aḥḥér* 'tarry' (*si vera lectio*).

Turning now to Aramaic, we may observe that, while possessing the same facilities as Hebrew for forming rhyme out of identical terminations, such as pronominal suffixes, the feminine singular termination, and the terminations of the masculine and feminine plural, it possesses a further peculiarity which renders the production of rhyme even easier to it than to the other language. This is seen in the fact that the place of the prepositive Definite Article in Hebrew is taken in Aramaic by the postpositive *Emphatic State*. While in Hebrew two substantives of dissimilar endings, such as *mélek* 'king', *'ébed* 'slave', become with the Definite Article *ham-mélek* 'the king', *hā-'ébed* 'the slave', and so remain unrhymable; in Aramaic the cognate substantives *mᵉlék*, *'ᵃbéd* become in the Emphatic State *malkā́* 'the king', *'abdā́* 'the slave', and thus are susceptible of rhyme. Moreover, since in the plural the indefinite *malkī́n*, *'abdī́n* become in the Emphatic State *malkayyā́*, *'abdayyā́*, it is obvious that rhyme may be formed between a singular and a plural form if both are in the Emphatic State. For instance, *malkā́* can be rhymed with *'abdayyā́*. This increased facility for rhyming may certainly be held to have rendered rhyme the more ready of adoption, especially in sayings of a gnomic character formed upon the Hebrew model.

It has been remarked verbally to the present writer with reference to the examples presently to be cited, that our Lord could not have spoken as He did without forming rhyme, i.e. that the rhymes may be considered an accidental phenomenon. It is true that the existence of rhyme is closely bound up with the parallelistic form of the sayings; yet to view the rhymes as purely accidental, i.e. to hold that the Speaker was

unconscious or negligent of the fact that He was making them, is surely a very unlikely hypothesis. The great bulk of the Hebrew poetry of the Old Testament, while parallelistic in form, is unmarked by the use of rhyme. It is only, as we have seen, in certain forms of Hebrew poetry—popular folk-poetry and gnomic teaching—that rhyme is markedly characteristic; and here its employment is evidently due to design. It may be held, then, that when rhyme occurs in our Lord's parallelistic teaching, it is equally due to design, and was adopted as likely to aid the memory of His hearers.

The first example of our Lord's use of rhyme which we may notice is found in the Lord's Prayer, an Aramaic rendering of which has already been given on p. 113.

'abūnán d'bišmayyá	*yitḳaddáš š'mák*
Our Father Who (art) in heaven	let be hallowed Thy name
tētē malkūtāk	*t'hē ṣibyōnāk*
let come Thy Kingdom	let be Thy will
hēkmā d'bišmayyā	*hēkdēn b'ar'ā*
as in heaven	so on earth
laḥmán d'yōmā	*hab lán yōmā dén*
Our bread of the day	give to us day this
ūš'bōḳ lán ḥōbēn	*hēk dišbáḳnan t'ḥayyābēn*
and forgive to us our debts	as we have forgiven our debtors
w'lā ta'línan t'nisyōnā	*'ella paṣṣínan min bīšā*[1]
and not lead us into temptation	but deliver us from evil

[1] The apocopated pronominal suffix of the 1st pers. pl. *-ēn*, which we have adopted in *ḥōbēn* 'our debts', *ḥayyābēn* 'our debtors' (like normal Syriac *ḥawbain*, *ḥayyābain*), is used in Galilaean Aramaic, as well as the fuller form *-ēnan*; cf. Dalman, *Gramm.*[2], §§ 14, 18 (p. 95). Its use here rather than that of the uncontracted form is rendered probable by the fact that it offers an accurate rhyme to *dēn* in stichos 1 *b*. The Perfect *š'báḳnan*, 'we have forgiven', might also

Here we observe a remarkably elaborate system of rhyme. In the first stichos of tristich 1 the rhyming endings are set, as it were, in *-ā́* st. 1 *a*, *-āḵ* st. 1 *b*. St. 1 *a* is then rhymed in st. 3 *a*, 3 *b*, and st. 1 *b* in st. 2 *a*, 2 *b*. Precisely the same method is followed in tristich 2, where the rhyming ending *-ā́* in st. 1 *a* is followed in st. 3 *a*, 3 *b*, and *-ēn* in st. 1 *b* is followed in st. 2 *a*, 2 *b*. Moreover, there are instances in some of the stichoi of rhyme of the 3rd stress-syllable with the 1st. Thus in tristich 1, st. 2 *t'hḗ* rhymes with *tēṯḗ*, and in tristich 2, st. 1 *hab lán* with *laḥmán*, st. 3 *paṣṣínan* with *ta'línan*. And the opening half-stichos of tristich 2 *laḥmán d'yōmā́* rhymes stress for stress with the corresponding opening of tristich 1 *'abūnán d'bišmayyā́*.

That rhyme was employed in Jewish prayers in or about our Lord's time can be shown. The *T'phillā* ('prayer') *par excellence* is the *Sh'mōneh-'esrēh*, i.e. 'Eighteen', so called from its eighteen supplications, each rounded off with an appropriate benediction. This prayer, which is written in Hebrew, is in part considerably older than our Lord's time, since discussion arose as to the use of certain of its sections between the schools of Hillel and Shammai. Some of its sections contain indications which point to the period after the destruction of Jerusalem by Titus in A.D. 70; but the whole was completed and bore the name *Sh'mōneh-'esrēh* in the days of Gamaliel II, *c.* A.D. 100. There are two recensions, a Palestinian and a Babylonian, with considerable variations, the

have been contracted *š'bā́ḳ* (as in Syriac); but on the supposition that the uncontracted form שְׁבָקְנָן was used, we have an explanation of the variants Matt. *ἀφήκαμεν* = שְׁבָקְנָן, *š'baḳnan* (Perfect), Luke *ἀφίομεν* = שָׁבְקִינָן *šāb'ḳínan* (Participle with pronoun), the difference being one of vocalization merely.

latter increased to nineteen sections, by addition of a prayer against apostates.[1]

The following examples of rhyme are taken from the Palestinian recension. Section 2 forms rhyme upon the masc. plural termination *-ím*.

'attā́ gibbṓr mašpíl gē'ím
ḥazā́ḳ ūmēḏī́n 'ārīṣ́ím
ḥḗ 'ōlāmī́m mēḳ́ím mēt̄ím
maššīb hārū́aḥ ūmōrī́d haṭṭál
mᵉkalkḗl ḥayyī́m mᵉḥayyḗ hammēt̄ím
kᵉhéreph 'áyin yᵉšūʿā́ lā́nū taṣmī́aḥ
bārū́ḳ 'attā́ 'ᵃdōnā́y mᵉḥayyḗ hammēt̄ím[2]

'Míghty art Thoú, abásing the proúd,
Stróng, and júdging the rúthless,
Líving for áye, raísing the deád,
Sénding the wínd, and dróppping the déw,
Noúrishing the líving, quíckening the deád.
As in the twínkling of an éye Thou wilt caúse for us salvátion to spring fórth.
Bléssed art Thoú, O Lórd that quíckenest the deád.'

[1] Cf. for the above-given statements the full references cited by Strack and Billerbeck, *Das Evangelium nach Matthäus erläutert aus Talmud und Midrasch* (1922), pp. 406 ff. A short account of the prayer, with a translation, is given by Schürer, *History of the Jewish People*, Div. II, vol. ii, pp. 83 ff. The Hebrew text may conveniently be consulted in O. Holtzmann's edition of *Berakot*, pp. 10 ff.

[2] The second and third lines convey the impression that they ought to be stressed:

ḥazā́ḳ ūmḗdīn 'árīṣ́ím
ḥḗ 'ólāmī́m mēḳ́ím mēt̄ím,

the strong countertone on the initial syllable of *'árīṣ́ím* throwing back the accent of *ūmḗdīn*, and in *'ólāmī́m* annulling the accent of the preceding *ḥḗ*.

In section 3 we have rhyme on the masc. singular suffix *-ékā*.

ḳādṓš 'attā́ ʷnōrā́ ˢmékā
ʷ'ên 'lṓ'h mibbal'ādékā
bārṻ́k 'attā́ 'ᵃdōnā́y hā'él haḳḳādṓš

'Hóly art Thoú, and feárful Thy náme,
And there is nót a Gód apárt from Theé.
Bléssed art Thoú, O Lórd, the hóly Gód.'

Section 8 offers rhyme upon the 1st pers. plur. suffix *-ḗnū*.

rᶜphā'ḗnū 'ᵃdōnā́y 'ᶜlōhḗnū mimmak'ṓb libbḗnu
ʷyāgṓn wa'ᵃnāḥā́ ha'ᵃbḗr mimménnu
ʷha'ᵃlḗ rᶜphū'ā́ lᵏmákkōtḗnū
bārṻ́k 'attā́ rōphḗ ḥōlḗ 'ammṓ yisrā'él

'Heál us, O Lórd our Gód, of the afflíction of our heárt,
And griéf and síghing remóve from ús,
And admínister heáling únto our woúnds.
Bléssed art Thoú that heálest the sick of Thy peóple Ísrael.'

The Babylonian recension likewise offers marked examples of the use of rhyme.

In section 5 this is formed on the masc. singular suffix *-ékā*.

hᵃšībḗnū 'ābínū lᵗtṓrātékā
ʷḳārᶜbḗnū malkḗnū laᶜᵃbṓdātékā
ʷhaḥᵃzīrḗnū bitšūbā́ šᵏlēmā́ lᵏphānékā
bārṻ́k 'attā́ 'ᵃdōnā́y hārōṣḗ bitšūbā́

'Bring us báck, O our Fáther, únto Thy láw;
And bring us neár, O our King, únto Thy sérvice;
And make us retúrn in fúll repéntance before Theé.
Bléssed art Thoú, O Lórd, Who art pleáse with repéntance.'

Section 6 rhymes upon the 1st plur. Perfect verbal form.

ʿlaḥ lánū ʾābínū kī ḥāṭánū
mʿḥōl lánū malkénū kī phāšáʿnū
kī ʾēl ṭṓb wʿsallāḥ ʾáttā
bārúk ʾattá ʾᵃdōnáy ḥannún hammarbé lislōᵃḥ

'Forgíve us, O our Fáther, for we have sínned;
Párdon us, O our Kíng, for we have transgréssed;
For a goód God and forgíving art Thoú.
Bléssed art Thoú, O Lórd the mérciful, Who forgívest abúndantly.'

In both these examples we observe a tendency to obtain rhyme or assonance, not merely between the closing stress-syllables of parallel stichoi, but between corresponding stress-syllables within the stichoi. We have noticed the same phenomenon in the Lord's Prayer.

In section 10 we have rhyme upon the suffix of the 1st plur.

tʿḳáʿ bʿšōphár gādṓl lʿḥērūténū
wʿsā nés lʿḳabbēṣ ʾet kṓl gāliyyōténū
mēʾarbáʿ kanphṓt hāʾáreṣ lʿarṣénū
bārúk ʾattá ʾᵃdōnáy mʿḳabbēṣ nidḥḗ ʿammṓ yisrāʾḗl

'Blów with great trúmpet for oúr releáse,
And raise bánner to gáther the whóle of our éxiled,
From the foúr extrémities of the eárth unto our lánd.
Bléssed art Thoú, O Lórd, Who gátherest the oútcasts of the peóple Ísrael.'

A secondary interior rhyme, which, if accidental, is at any rate striking and effective, is that between *gādṓl* and *ʾet kṓl*.

The Beatitudes, according to Matthew's version (Matt. 5^{3-11}), exhibit clear indications of composition in

rhyme, and (in the main) three-stress rhythm. The final one, however, which is differently constructed (2nd person for 3rd, and no specific promise attached) is neither rhyming nor rhythmical. The first eight may be rendered as follows.

1. *ṭūbēhōn miskᵉnayyā́ [bᵉrūḥā́]*
Their happiness the poor [in spirit],
dᵉdilᵉhōn malkūtā́ dišmayyā́
for theirs (is) the kingdom of heaven.

2. *ṭūbēhōn dᵉmitʾabbᵉlín*
Their happiness that (are) mourning,
dᵉhinnūn mitnaḥḥᵃmín
for they (shall be) comforted.

3. *ṭūbēhōn ʿinwánayyā́*
Their happiness the meek,
dᵉhinnūn yērᵉtūn lᵉʿarʿā́
for they shall inherit the earth.

4. *ṭūbēhōn dᵉkaphᵉnín wᵉṣāḥáyin [lᵉṣidḳā́]*
Their happiness that (are) hungering and thirsting [for righteousness],
dᵉhinnūn mitmᵉláyin
for they (shall be) filled.

5. *ṭūbēhōn raḥmānayyā́*
Their happiness the merciful,
daʿᵃlēhōn hawáyin raḥmayyā́
for upon them being the mercies.

6. *ṭūbēhōn didkáyin bᵉlibbā́*
Their happiness that (are) pure in heart,
dᵉhinnūn ḥamáyin lᵉlāhā́
for they (shall be) seeing God.

7. *ṭūbēhōn dᵉʿabᵉdín šᵉlāmā́*
Their happiness that (are) making peace,
dᵉyitḳᵉrōn bᵉnōy dᵉlahá
for they shall be called His sons of God.

8. *ṭūbēhōn dirdīphín bᵉgén dᵉṣidḳā́*
Their happiness that (are) persecuted because of righteousness,
dᵉdilᵉhōn malkūtā́ dišmayyā́
for theirs (is) the kingdom of heaven.

Here we note that in no. 1 rhythm favours omission of *τῷ πνεύματι*, as in Luke 6^{20}. The addition is almost certainly an editorial gloss to explain that 'the poor' are not merely those who are deficient in material goods; but since the allusion is to the *ʿaniyyīm* of the Old Testament (a Hebrew term which is variously rendered by A.V. 'poor', 'afflicted', 'humble', 'lowly'), the full connotation of the term would be clear to our Lord's audience apart from such explanation. The specific reference is to Isa. 61^1 (cf. Luke 4^{18} *εὐαγγελίσασθαι πτωχοῖς*), where the Massoretic Text has 'the meek' עֲנָוִים *ʿanāwīm*, a term which frequently throughout the Old Testament interchanges with עֲנִיִּים *ʿaniyyīm* (which is the reading of the LXX and Arabic versions in this passage). The two terms are closely related in meaning; *ʿanāwīm* (Aram. *ʿinwānayyā* = *οἱ πραεῖς* in Beatitude no. 3) being a stative form, better rendered 'humble' (towards God) rather than 'meek';[1] while *ʿaniyyīm* is the corresponding passive form, and properly means 'humbled' by external circumstances, such as the persecution of the ungodly. The *ʿaniyyīm* are 'humbled' because they are *ʿanāwīm* 'humble' towards God—i.e. because for religious motives (their attitude towards God) they refuse to take steps to avenge themselves or assert their personal rights.

In no. 4 both rhythm and rhyme speak conclusively for the original omission of *τὴν δικαιοσύνην*, an explanation which is hardly more necessary here than it would

[1] Moses is the typical Old Testament instance of a man who was *ʿānāw* (Num. 12^3; cf. Ecclus. 45^4); yet he certainly was not what we understand by the term 'meek' (the reading of A.V., R.V.). The proper meaning of the term is seen, in the case in point, in his refusal to take steps to vindicate himself against Aaron and Miriam, and in his leaving his vindication to God.

be in Isa. 55 $^{1ff.}$ ('Ho, every one that thirsteth', &c.), a passage which was probably in our Lord's mind when He framed the beatitude. In the promise attached to this beatitude we notice the only occurrence of a two-stress in place of a three-stress stichos; and, while it is by no means necessary to postulate absolute rhythmical uniformity, we may conjecture that possibly some such term as *ṭāb* 'good' may have been accidentally omitted—*d'hinnūn ṭāb mitm'lāyin* 'For they shall be filled with good' would connect still more closely with Isa. 55^{2}, 'hearken diligently unto Me, and eat ye that which is good', than the passage does at present.

In no. 5 *raḥmayya* '*the* mercies' are specifically the mercies of God, which is clearly the sense intended by ἐλεηθήσονται. The rendering here adopted is precisely that of Pal. Syr.

It is only when we reach no. 8 that we are faced by a somewhat unwieldy line of four stresses; and the possibility suggests itself that this may originally have run *ṭūbēhōn d'rādᶜphīn l'ṣidḳā*, 'Blessed are they that pursue righteousness', the Old Testament connexion in thought being with Deut. 16^{20}, 'Righteousness, righteousness shalt thou pursue, that thou mayest live, and inherit the land which Yahweh thy God giveth thee' (cf. also Isa. 51^{1}, 'ye that pursue righteousness'). The prep. *l'* in *l'ṣidḳā*, which introduces the direct accusative, may then have been misunderstood in the sense '*for*', and this may have led to the understanding of רדפין as passive רְדִפִין *r'dīphīn* 'persecuted' (lit. 'pursued') instead of active רָדְפִין *rādᶜphīn* 'pursuing'.

There are frequent instances of rhyme in the teaching of our Lord, especially when it is couched in proverbial form.

Matt. 7[6].

lā tihᵃbūn ḳudšā lᵉkalbayyā
Do not give the holy thing to the dogs
wᵉlā tirmūn margālyātkōn ḳᵉdām ḥᵃzīrayyā
and do not cast your pearls before the swine
dᵉlā yᵉdūšūn 'innōn bᵉraglēhōn
lest they trample them with their feet
wītūbūn wībazzᵉ'ūnkōn
and turn and rend you

Luke 6[27-29]. Cf. Matt. 5[39,40].

raḥᵃmūn lᵉbaʿᵃlē dᵉbābēkōn *ṭayyᵉbūn lᵉsānᵉ'ēkōn*
Love your enemies do good to your haters
bārᵉkūn lᵉlāṭēkōn *ṣallōn ʿal rādᵉphēkōn*
bless your cursers pray for your persecutors
lidmāḥᵉyāk ʿal lissᵉtā *ḳārᵉbūn 'ūph ḥūrᵉnā*
to thy smiter on the cheek present also the other
ūmin man dᵉšāḳēl martūṭāk *lā tiklē 'ūph kittūnāk*[1]
and from one that takes thy cloak do not withhold also thy coat.

Matt. 8[20] = Luke 9[58].

lᵉtaʿlayyā 'īt lᵉhōn bōrīn
To the foxes are to them holes
leʿōphā dišmayyā ḳinnūn
to the birds of the heavens nests
ūlᵉbār 'ᵉnāšā lēt lēh
but to the Son of man is not to Him
hān dᵉyarkēn rēšēh
where He may lay His head

[1] In this passage it would be possible, for the most part, to regard each line as properly consisting of two parallel three-beat stichoi, e.g.

raḥᵃmūn lᵉbaʿᵃlē debābēkōn
ṭayyᵉbūn lᵉsānᵉ'ēkōn.

The consideration which guides us to regard it rather as a single four-beat stichos, parallel with the similar stichos which accompanies it, is Rabbi Azariah's theory of *Things and their Parts* as a guide to rhythmical structure (cf. p. 59). Each half-line regularly consists of two parts of a proposition, e.g. verb and object; and thus regarded offers two stresses and not more.

With this ready rhyming response to a remark made by some one else we may compare a passage in the Fourth Gospel.

John $6^{26,27}$.

bā'ēttûn lī lā dᵉ'ātîn ḳᵃmētûn
Ye are seeking Me not because signs ye saw
'ellā da'ᵃkaltûn min laḥmá ūsᵉba'tûn
but because ye ate of the bread and were sated
lā ta'mᵉlûn lᵉmēkūltá dᵉābᵉrá
do not toil for the food which perishes
'ellā lᵉmēkūltá dil'ālám[1] *mᵉkattᵉrá*
but for the food which for ever abides
dᵉyihâb lᵉkôn bar 'ᵉnāšá
which shall give to you the Son of man
hū dᵉḥatmēh 'abbá 'ᵉlāhá
Him whom has sealed Him the Father God

Matt. 15^{14} = Luke 6^{39}.

'in yidbár samyá lᵉsamyā
If shall lead the blind the blind
tᵉrēhôn nāphᵉlîn bᵉgumṣá
both of them (shall be) falling into the ditch

Luke 9^{62}.

man aᵉrāmé yᵉdéh 'al paddānā
Whoso puts his hand on the plough
umistakkál la'ᵃḥōrá
and gazes backwards
lēt šāwé lᵉmalkūtéh dēlāhá
is not meet for His Kingdom of God

Luke $12^{33,34}$.

ḳinyānēkôn zabbᵉnûn — *wᵉṣidḳá hᵃbûn*
Your goods sell — and alms give
'ubdûn lᵉkōn kīsán — *dᵉlá bālᵉyán*
make to you scrips — that not (are) wearing out

[1] Greek εἰς ζωὴν αἰώνιον. Cf. foot-note, p. 106.

sīmā́ bišmayyā́ — *dᶜlā́ sāyᶜphā́*
a treasure in the heavens — that not (is) failing

hān dᶜgannābī́n lā ḳārᶜbī́n — *wᶜsāsī́n lā sārᶜḥī́n*
where thieves not (are) approaching — and moths not (are) corrupting

dᶜhā́n sīmatkṓn — *'āph tammā́n libbᶜkṓn*
for where your treasure — also there your heart

Here we observe rhyme, not merely between stress-syllables 2 and 4 of corresponding half-stichoi, but, in stichoi 3–5, between stress-syllables 1 and 3 (*sīmā́—dᶜlā́*; *gannābī́n—sīsī́n*; *hā́n—tammā́n*).

Notice also the recurrence of the rhyme made by the termination *-ā́* of the emphatic state in the translations of Matt. 5^{14-16}, $6^{22,23}$ given on pp. 130, 131. This may be accidental merely; yet it has all the emphasis of design as we read the passages.

The great passage from Q, Matt. 11^{25-27} = Luke $10^{21,22}$, forms a rhythmical poem which rhymes regularly couplet by couplet, if we may assume that the words supplied in angular brackets, parallel to and resumptive of 'I give thanks to Thee' in stichos 1, may have fallen out in transmission. The omission of *καὶ συνετῶν*, as a doublet of *σοφῶν*, is suggested on rhythmical grounds.

mōdḗnā lā́k 'abbā́
I give thanks to Thee, O Father,

mārḗ dišmayyā́ wᵃd'arᶜā́
Lord of heaven and of earth,

diṭmárt hāllḗn min ḥakkīmī́n [*wᶜsoklᶜtānī́n*]
that[1] hast hidden these things from wise men [and prudent],

wᶜgallī́t 'innūn lᶜṭalyī́n
and hast revealed them to children.

'īn 'abbā́ (mᶜšabbā́ḥnā lā́k)
Yea, Father, (I give glory to Thee)

[1] Here 'that' may have the force of 'because', as in the Greek, or it may represent the relative 'who'.

dikdēn ra'ªwā ḳᵉdāmāk
because thus it was pleasing before Thee.

kullā mᵉsīr lī min 'abbā
Everything (is) delivered to Me from the Father,

wᵉlēt makkēr librā 'ellā 'abbā,
and there is not (any) knowing the Son but the Father,

wᵉlēt makkēr lᵉ'abbā 'ellā bᵉrā
and there is not (any) knowing the Father but the Son,

ūman dᵉṣābē lēh bᵉrā limgallāyā
and whoso that willeth to him the Son to reveal.

In the parable of the Sheep and the Goats (Matt. $25^{31\,ff.}$) the rhyme or assonance of the similar endings is very marked. The following is a translation of the first half of the parable.

kad yētē bar 'ᵉnāšā biḳārēh
When shall come the Son of Man in His glory

wᵉkūl mal'ākayyā 'immēh
and all the angels with Him

bᵉkēn yittēb 'al kursᵉyā diḳārēh
then shall He sit on the throne of His glory

wᵉyitkannᵉšūn ḳᵉdāmōy kul 'amᵉmayyā
and shall be gathered before Him all the nations

wᵉyaphrēšinnōn gᵉbār min ḥabrēh
and He shall separate them a man from his fellow

kᵉmā dᵉmaphrēš ra'ªyā lᵉ'immᵉrayyā
as (is) separating the shepherd the sheep

min bēnē gᵉdayyā
from among the goats

wīḳīm lᵉ'immᵉrayyā min yammīnēh
and shall set the sheep on His right hand

wᵉligdayyā min sᵉmālēh
and the goats on His left hand

bᵉkēn yēmar malkā lᵉhinnūn dᵉmin yammīnēh
Then shall say the King to those who (are) on His right hand

'ētō bᵉrīkōy dᵉ'abbā
Come His blessed of the Father

'aḥsínū malkūtá da'ᵃtīdá lᵉkón
inherit the kingdom which (was) prepared for you
min yᵉsōdéh dᵉᵃtᵉmá
from its foundation of the world
bᵉgén dikphanít wᵉ'ōkaltúnī
because I was hungry and ye fed Me
ṣᵉḥét wᵉ'aškītúnī
I was thirsty and ye watered Me
'aksán hᵃwét ūkᵉnaštúnī
a stranger was I and ye housed Me
'arṭīláy wᵉ'albeštúnī
naked and ye clothed Me
mᵉra' hᵃwēt wᵉ'as'ertúnī
sick was I and ye visited Me
baḥᵃbūšyá wᵉ'alwītúnī
in prison and ye joined Me.

bᵉkēn mᵉgībīn lēh ṣaddīḳayyā wᵉ'āmᵉrīn
Then (shall be) answering Him the righteous and saying
māran
Lord
'ēmātáy ḥᵃmēnāták kāphén wᵉ'ōkalnāták
When saw we Thee hungry and fed Thee
wᵉṣāḥé wᵉ'aškīnāták
and thirsty and watered Thee
'ēmātáy ḥᵃmēnāták 'aksán ūkᵉnašnāták
when saw we Thee a stranger and housed Thee
wᵉ'arṭīláy wᵉ'albēšnāták
and naked and clothed Thee
'ēmātáy ḥᵃmēnāták mᵉrá' ⟨wᵉ'as'ernāták⟩
when saw we Thee sick ⟨and visited Thee⟩
ūbaḥᵃbūšyá wᵉ'alwīnāták
and in prison and joined Thee

ūmᵉgīb malkā wᵉ'āmar lᵉhōn
and (shall be) answering the King and saying to them
'āmén 'āmarnā́ lᵉkón
Verily I say unto you

hāy da'ᵃbadtūn ʿḵhád min 'aḥáy zᶜērayyá
That which ye did to one of My brethren the least
lí 'ᵃbadtūnéh
to Me ye did it

The parable of the Good Shepherd, John 10[1 ff.], goes straight into rhymed quatrains, with the exception of the second stanza, which on account of its weight stands as a distich.

man dᶜlét 'ālél bᶜtar'á
Whoso that is not entering by the door
ʿdīrá dᶜ'āná
into the fold of the sheep,
wᶜsāléḳ bᶜ'áḥᵃrāyá
and (is) going up by another (way),
hú gannáb ūlīsṭā'á
he is) a thief and a robber.

hū dᶜ'ītéh 'ālél bᶜtar'á
He that is entering by the door,
hú rā'ᵃyá dᶜāná
he (is) the shepherd of the sheep.

hādén tārā'á pātaḥ léh
This one the doorkeeper (is) opening to him,
wᶜ'āná šāmᶜín ḳᶜḳāléh
and the sheep (are) hearing his voice,
wᶜhū ḳārᵉ ʿdīléh bᶜšūmᶜhón
and he (is) calling to his own by their name,
ūmappéḳ ʿhón
and leading out them.

kad 'appéḳ ʿdīléh kullᶜhón
When he has led out his own all of them,
hú 'āzél ḳōmēhón
he (is) going before them,
wᶜāná dáḇᶜḳīn léh
and the sheep (are) following him,

dᵉhinnūn makkᵉrîn lᵉḳālēh
because they (are) recognizing his voice.
wᵉnūkrâ lā dâbᵉḳīn lēh
And a stranger not they (are) following him,
'ellâ 'ārᵉḳîn minnēh
but (are) fleeing from him;
dᵉlêtinnūn makkᵉrîn
because they are not recognizing
ḳālᵉhūn dᵉnūkrîn
their voice of strangers.

It may be noticed that both examples of rhyme cited from the Fourth Gospel (John $6^{26,27}$, $10^{1ff.}$) are addressed (the first certainly, the second apparently), not to 'the Jews' (i.e. the Rabbinic authorities), but to the *'am hā'āreṣ* or common people, to whom the Synoptic discourses from which we have culled other frequent illustrations of the use of rhyme were directed.

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